

Y, 1947

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MAGAZINE OF ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON, D. C.

You Are Invited to Come to the
 37th NATIONAL CONVENTION
THE AMERICAN FEDERATION OF ARTS
to Be Held in New York City
 MAY 26, 27, 28, 1947

Monday, May 26

Advance Registration, Federation's Offices, 22 East 60th Street

Meeting of the Art Writers Committee of Authors Guild, 22 East 60th Street (Main Floor Auditorium). 5:00 p.m.

Evening Session • 8:45

The Cooper Union

ART AND ECONOMICS—Open Forum

Subjects:

HOW THE MATTER STANDS

STATE ART LEGISLATION

ARTISTS' EQUITY

Tuesday, May 27

The Metropolitan Museum of Art

Registration • 10:00-11:30

Morning Session • 11:30

THE ARTS AND UNESCO

Subjects:

THE ARTS AND CIVILIZATION

THE ORGANIZATION OF UNESCO

UNESCO—ITS SCOPE, NEEDS AND HOPES

THE FIRST MEETING OF UNESCO IN PARIS

THE CREATIVE ARTIST AND UNESCO

Afternoon Session • 3:00

LABOR, COMMERCE, INDUSTRY—AND ART—Panel Discussion

Subjects:

THE PROBLEMS STATED

INDUSTRY AND THE CREATIVE ARTIST

PAINTING FOR LABOR AND INDUSTRY

EVERYDAY ART IN THE MUSEUM

Wednesday, May 28

Morning Session • 10:30

The Metropolitan Museum of Art

A. F. A. Members' Business Meeting

ELECTIONS

REPORTS

RESOLUTIONS

Afternoon Session • 3:30

FREEDOM OF EXPRESSION FOR ARTISTS—A Magazine of Art Symposium

Subjects:

ART UNDER TOTALITARIAN GOVERNMENTS

FREEDOM FOR THE CRITIC

COMMENT FROM THE PRESS

FROM THE PAINTER'S POINT OF VIEW

OUR POLICY SEEN FROM ABROAD

5:30 • Reception for Federation Members and Convention Delegates

The Whitney Museum of American Art

Guests of The Museum's Trustees and Director

PARTIAL LIST OF SPEAKERS

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Federation Members planning to send representatives are requested to return registration blanks. There is no registration fee. Seats will be reserved for AFA Members and those registered, prior to opening date of Convention. Complete data are now ready for you, if you'll address a card to THE AMERICAN FEDERATION OF ARTS, Barr Building, Washington 6, D. C.

THE PUBLIC IS INVITED TO ATTEND THE SESSIONS

REGRET:

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A National Magazine Relating the Arts to Contemporary Life

JOHN D. MORSE, *Editor*

VOLUME 40

MAY, 1947

NUMBER 5

t because this is our last issue until autumn
not devote more space till then to counter
mediate and serious threat to every artist, art
er, and museum worker in America. Freedom
pression for artists is in danger, and although
esent victims are exclusively modernists whom
people might feel more comfortable without,
istoric pattern of censorship guarantees no
sty to academicians in the future. To fight for
ghts of both is the obligation of The Ameri-
ederation of Arts, while reserving *its* right to
ze either in this magazine.

e Hearst press is currently gloating over the
hat Secretary of State Marshall has canceled
epartment's exhibition of "Advancing Ameri-
art" sent to Europe and South America (see
issue for January, 1947). It gleefully quotes
dent Truman's characterization of these paint-
(by Marin, Weber, Davis, Shahn, Browne,
ood, Dove, Hartley, and others) as of the "ham
eggs" school, while brandishing such phrases
d-linked and "daubs without meaning."
o what?" too many Americans are saying.
s what too many Germans said when their
papers began using similar phrases in the
s. To see what happened there, when intoler-
and ignorant prejudice really came to power,
d our issue for October, 1945, devoted to "Art
e Third Reich." And if possible attend the
discussion on "Freedom of Expression for
s" at the Federation's annual meeting in New
on May 28, announced elsewhere in this issue.
you value art, whether modern or academic,
value your freedom to enjoy it, write, now, to
congressmen *and* to President Truman.

The American Federation of Arts

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View of Church Street, Charleston, South Carolina, showing the newly
remodeled Dock Street Theatre in the foreground, and historic Saint
Philip's Church (1835-6, Joseph Hyde) at the end of the street. (See
page 198) COVER

Architectural Sculpture Today. *By Gibson Danes* 171
". . . the malaise of the present-day relationship between the two arts of archi-
tecture and sculpture lies much deeper than the [recent] Sculptors Guild
show ['Architecture Needs Sculpture'] indicated."

Arthur Osver. *By John D. Morse* 176
". . . he is a happy product of our increasingly urban society, a city landscape
painter, an urban artist."

Alfred Stieglitz and "291". *By Oliver Larkin* 179
"One measures the importance of Stieglitz' generalship in these years [of the
Little Gallery at 291 Fifth Avenue, 1905-1917] against the public's almost
universal ignorance of modern painters and sculptors, and the suspicion and
fear which met their first appearance at 291."

The Romantic Suburb in America. *By Christopher Tunnard* 184
"If the pages of PUNCH or THE NEW YORKER are a guide, suburbs are the
curiosities of modern society, and the commuter—he who thrives on duplicated
scenery—a figure of fun. . . . Yet there was a time when the suburbs were a
utopia for intellectuals, and were considered desirable indeed."

Artists Equity. *By Hudson D. Walker* 188
An account of the new artists' organization, its objectives, and a complete list
of its officers. ". . . here at last workers in the visual arts have the opportunity
of grappling with the fundamental economic problems which have been plaguing
the artist in America."

Henri Cartier-Bresson 189
Ben Shahn says, ". . . technique is not what makes Bresson's photographs
memorable. Bresson likes people. That's really all there is to it."

Arthur G. Dove, 1880-1946. *By Duncan Phillips* 193
"Dove had something of his own to say, and he was not only unafraid of
change and wholly unstandardized, but courageous enough to be different
from the other moderns and so personal as to discourage standardization."

Old Architecture and New Plans. *By Frederick Gutheim* 198
How the Carolina Art Association has led Charleston's successful struggle
to reconcile its historic charm and flavor with the demands of modern city
planning.

Book Review: F. S. C. Northrop's "The Meeting of East and West."
By Holger Cahill 201

Other Reviews: *By Jacques Barzun, Stanton Macdonald-Wright, Daniel
Catton Rich, Theodore L. Low, James Thomas Flexner, Jean Charlot,
Beaumont Newhall, Walter Abell, Sumner McK. Crosby, Elizabeth
McCausland* 204

Summer Exhibitions Throughout America 213

Art Opportunities 216

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THOMAS C. PARKER, DIRECTOR

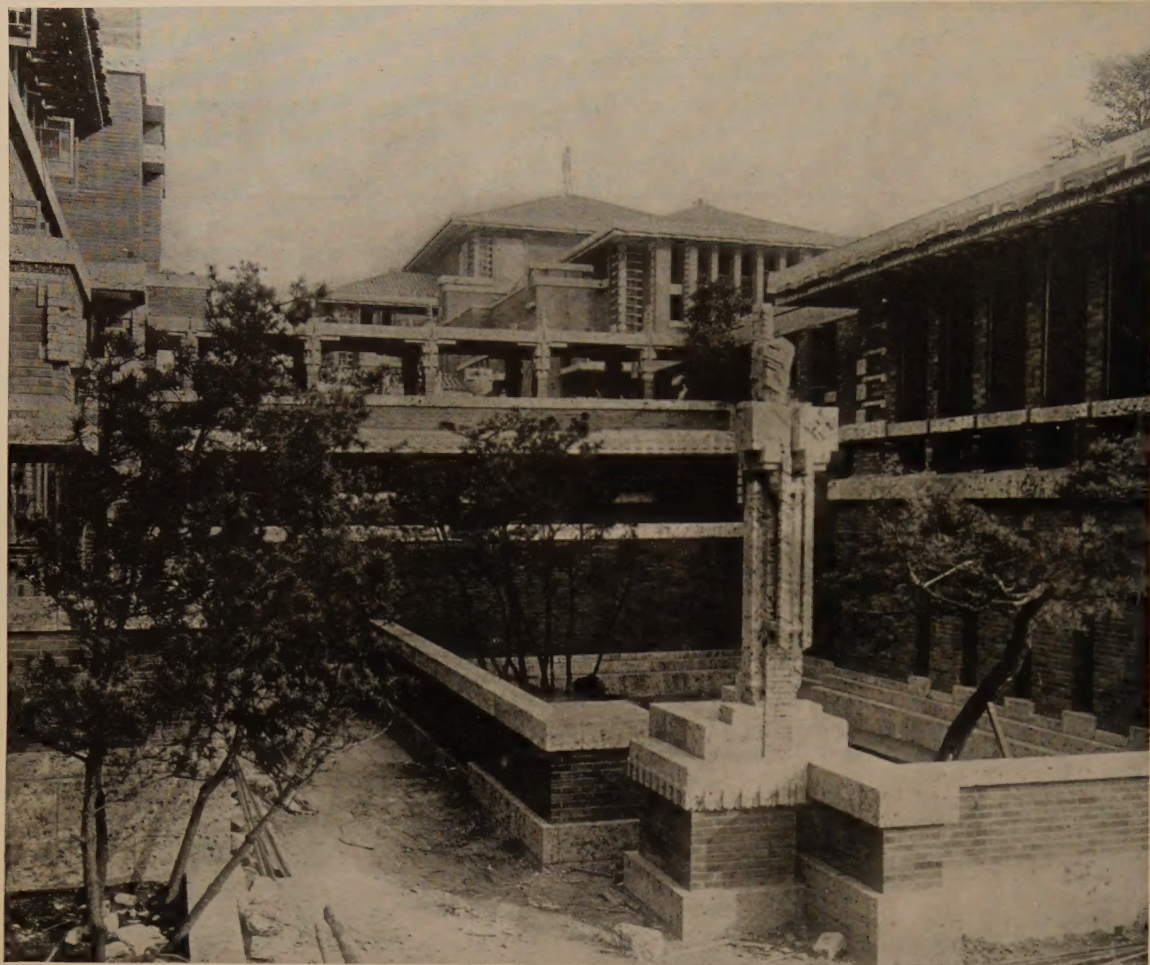
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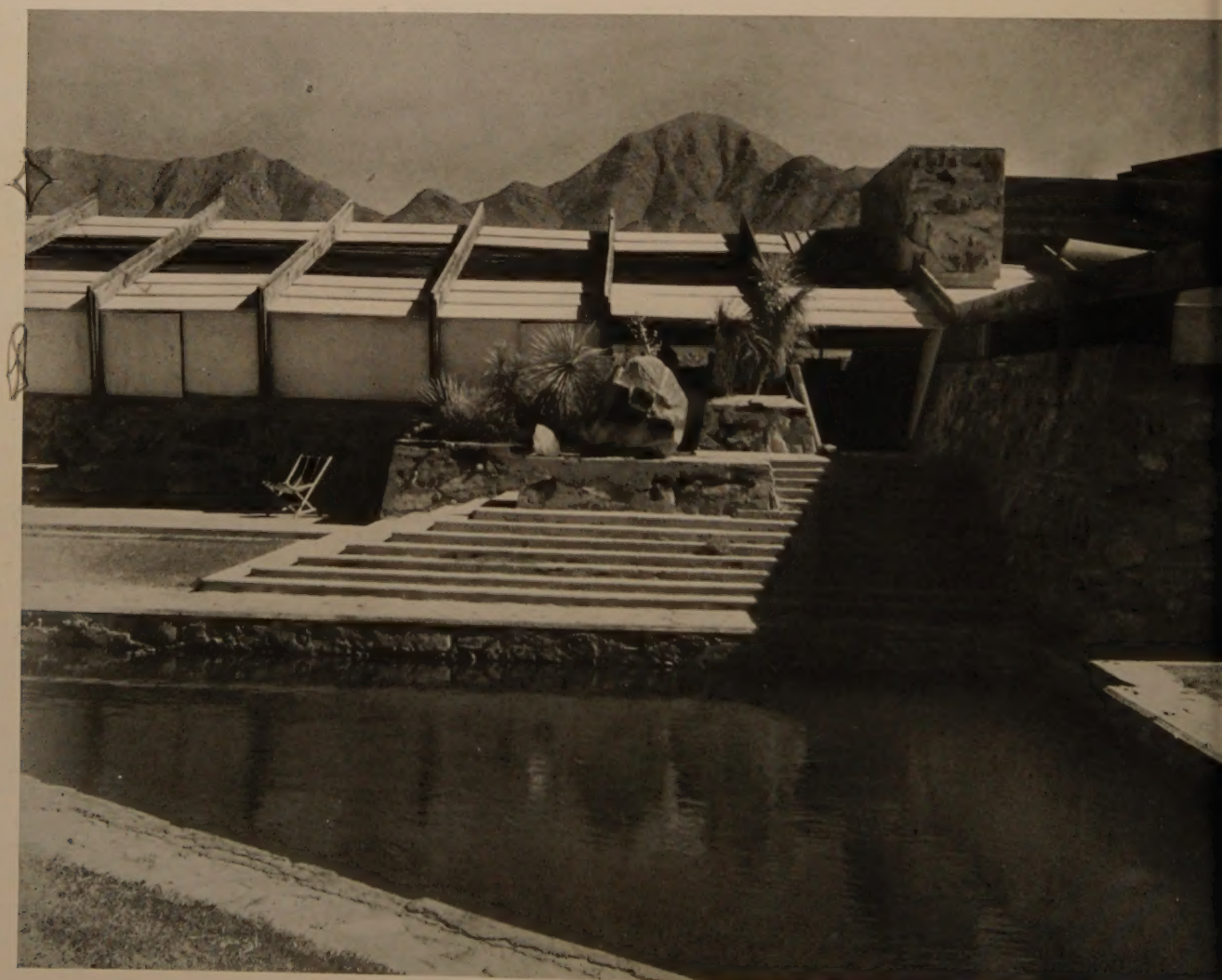
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to stimulate intelligent discussion and to increase active enjoyment of the arts.—EDITOR.

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Frank Lloyd Wright: Le Imperial Hotel, Tokyo, 1919. One of the garden courts, where "... a rare ample of free-standing sculpture designed by Wright exists in its specially composed environment. Forms of plant sculpture, and enclosing architectural masses attain a balanced state of interdependence." Photo courtesy Henry Russell-Hitchcock. Below: Taliesin West, near Phoenix, Arizona, 1938- "... not only are the Mayanlike structures sculptural in form and surface, but the whole setting of desert, cactus, mountain, becomes plastically fused; here massive weighted stone symbolizes in elemental form the essence of the physical environment." Photo courtesy Museum of Modern Art.



ARCHITECTURAL SCULPTURE TODAY

BY GIBSON DANES

If the fine and lively arts, sculpture is for most people neither fine nor lively. One of the oldest arts practised by man, and one of the major means of symbolizing man's feelings, emotions, and aspirations, seems doomed to play a minor role in our time. Unfortunately, the dominant roles played in the past by both architects and sculptors have been lost in the present century. In neither of these arts today are the most gifted or the most creatively endowed individuals profitably used by society. What is generally true of architecture is almost axiomatic with sculpture.

One of the first post-war attempts to deal with this difficult problem of architectural sculpture was an exhibition arranged by the Sculptors Guild of New York a few months ago, entitled "Architecture Needs Sculpture." Any single presentation of this complex state of two deeply specialized and compartmented arts is bound to fall short, but the Guild is to be congratulated for its courageous undertaking and for giving the problem a public airing. Unfortunately, such an exhibit requires much imagination, effort, and a budget to present even the outlines of any sound solutions for the future. This particular exhibit displayed the work of thirty sculptors with approximately thirty different ideas about how sculpture and architecture should be united. There was great diversity ranging from the pat academic answers of the days of the WPA in the work of Hovannes and Kaz to the original and vivid works of Jose de Rivera and Ferber. Most of the examples, however, were dull, trite, and reflected nothing new in the way of answer since the 1910's. The majority were still rooted to the "modernistic" twenties, and a few of the works were looking fondly at the 1890's, perhaps under the impression that they were being gay. Some individual pieces revealed talent and gave an indication that in another environment, they might be capable of working with equally gifted builders. Many of the first-rate talents such as Anita Wechsler, Marion Walton, Conetta Scavaglione, provided for this show some of their dullest work, as if they were either not interested in the problem or were doing it with their left hands.

Although some of the most distinguished sculptors who have dealt with architectural problems in the past were not represented, such as Calder, Lipschitz, Noguchi, the unsatisfactory aspect of the exhibit lies much deeper than any particular individual. Certainly the group of thirty sculptors represents more than an average aspect of the sculptural ability in this country at the present time. That was the painful and depressing aspect of the show, but perhaps in its negativistic way it may reveal some of the basic ills not necessarily of sculpture *per se*, but of obstacles to be encountered in arriving at an intelligent solution for bringing the two arts of architecture and sculpture into closer conjunction. Certainly, it is the central problem for the sculptor and is one that must command the attention of the architect, but it cannot be solved by simply fixing relief castings or carvings to buildings, nor in setting up free-standing statues at a convenient space left over.

If the sculptors in this particular show represent a cross section of thinking and ability on dealing with architectural problems, one of the greatest apparent lacks in the background of the

sculptor is an understanding of the history of modern architecture, to say nothing of that of the remoter past. This particular exhibition revealed nothing of the fact that Frank Lloyd Wright's Midway Garden of 1914 or his Millard House of 1923 had ever existed. The spatial implications of perhaps the finest joint production in the twentieth century, the Barcelona Exposition building by Miës van der Rohe with Kolbe's sculpture, was nowhere apparent. Neither was it possible to discern any of the brilliance apparent in Le Corbusier's projected use of sculpture in his plans for the Palace of Nations at Geneva, 1927-28, or the Ministry of Education in Rio de Janeiro. These specific works out of our recent past represent points of view that are divergent, but are creative solutions indicating distinct ways in which the two arts may be brought together. They represent different conceptions of building, but each has significant meaning for sculpture today. Some of the sculptors in this exhibition dealt with specific buildings already erected and functioning, such as the Kleinhaus Music Hall in Buffalo, the Fresno City Hall, or the Statler Hotel in Washington. The Kleinhaus Music Hall, designed by Eero Saarinen, lent itself most readily to this sculptural treatment after the building was completed. Here, however, four different sculptors each supplied works for various parts of the structure, and the result was somewhat analogous to the disjointed, uncoordinated effect of throwing together divergent forms and ideas, with little internal relationship, that occurred at Rockefeller Center. And similarly, this project produced good, bad, and indifferent results. Herbert Ferber's abstract composition to be projected out from the simple plane of the architectural surface was one of the most satisfactory solutions. By his lively handling of open volumes and interlocking geometric forms, the sculptor produces a continually shifting pattern of light and shadow against the wall, thus pulling the complex spatial pattern of sculpture into an interesting relationship with the planar surface of the building. It is unfortunate that Ferber did not work on other aspects of the Kleinhaus Music Hall because the other sculptors all turned in routine and uninspired sketches for other parts of the same building.

In another project, Robert Cronbach supplied a group of witty reliefs that will serve as the décor for the bar of the Hollenden Hotel in Cleveland. Although these betray a kind of stereotyped slickness, they did show the artist attempting to deal with his subject matter in a crisp, clear manner. But such a formalization of sharp edges and undulating planes was handled more vigorously by Noguchi in the Associated Press Building, New York.

One of the most successful sketches in the full round, to be placed at the entrance of the Fresno City Hall, was the lumpy, linear composition in bronze by Doris Caesar. Here again, however, it seems generally derived in style, and as a permanent work for this site bears little relation in its irregular texture and profile to the sharp edges and polished surface of the building. As a sketch it is pleasant and playful, but it becomes dubious in an architectural environment.

Certainly the most original work in the show was that of Jose de Rivera's sleekly turned metallic planes which wrap around and punctuate space. His simple use of color adds considerably to the precise equilibrium of his poised non-objective volumes. His work may be flexibly applied to the problem of

GIBSON DANES, FORMERLY HEAD OF THE DEPARTMENT OF ART HISTORY, UNIVERSITY OF TEXAS, IS NOW DOING GRADUATE WORK AT YALE.

the wall as well as serving as independent stables in space, and should make possible a fresh treatment for many architectural problems.

These represent specific highlights and brighter moments of this attempt to put sculpture into its rightful place as a major medium of expression. Unfortunately, the total result of this show must be put down as a failure in not presenting the issues more forcibly and directly. One of the many reasons for this was that the artists were trying to do what is almost impossible—to create significant architectural forms for buildings that were already finished. The futility of that procedure was painfully evident in the bulk of the work conducted under the aegis of the Section of Fine Arts of the Public Works Administration for government buildings. Sculptors, given the bits and crumbs that are left over after the architect is through, generally produce “crummy” sculpture in an architectural sense. Rarely can sculpture be stuck on with any degree of success after the designs are completed. Giving a building a post mortem sculptural treatment does not provide any resurrection of the beautiful: it simply makes a dead thing deader.

No, the malaise of the present-day relationship between the two arts of architecture and sculpture lies much deeper than the Sculptors Guild show indicated. Perhaps in their eagerness to get their message of “Architecture Needs Sculpture” presented, some of the basic and central phases of a genuine diagnosis were overlooked or cast aside. Even if such were immediately possible, I think it would be a grave mistake at this moment to start affixing sculpture to any bare wall that seemed a likely spot for sculptural ornament. Before the sculptors begin to indulge in wishful thinking, it will be necessary to re-define and re-evaluate the constituent aspects of this confused question. To find the answer to the dilemma that the sculptor is confronted with today, one must look not only to sculptors, but to the architects, the city planners, the professional schools, and the public. Which is another way of stating that when sculpture becomes architectural, it ceases to be a private manifestation and becomes imbued with problems of society. That is the reason why responsibility is no longer a matter solely of self-satisfaction to the individual artist; his responsibilities are multiplied and must intermingle with those of the architect and builder. The sculptor must be prepared to face a new world and new problems. It is perhaps a healthy sign that there have been relatively few of the traditional monuments celebrating our “victory” in the latest of the World Wars. Certainly, the multiplication of the errors of over a hundred years devoted to the production of “monuments to the monument” would provide nothing but a faint rattle of something long ago skeletal.

The immediate need is for an increased understanding by both the sculptor and architect of their respective arts from the formal and social point of view, and both of them in turn must look to the needs of planned precincts and communities. This can only be done by having a clear comprehension of the creative directions and capacities of our own time so that they may be sustained and amplified. That is why the history of the past fifty years must be fully understood. In throwing off the miasmas of the past century, it was easier for the architect to make a fresh start in the determined effort to solve contemporary problems in a new way. Certainly, there must be an architecture that is capable of supporting and providing a setting for sculpture before the dual art of architectural sculpture can be effectively produced. It is as important for the sculptor to be clearly aware of the creative directions of modern architecture as it is for the architect himself.

Looking at the problem from the standpoint of architecture

and its sculptural implications, two broad paths lie open for experiment. The first in time and potential richness is that which may be labelled the “Sullivan-Wright” tradition dating from the nineties and still vigorous in the hands of the masters but largely ignored by the schools and students at the present time. The second is a product of the twenties, the international style, as practiced by Miës van der Rohe, Oud, Le Corbusier, Niemayer, Neutra and others, and is now in great vogue in the professional schools, and in danger of becoming cant and academic. Both of these attitudes, however, are capable of great flexibility and much further extension by intelligent use of sculpture; the sculptural significance latent within them has not yet begun to be tapped by either the architect or the sculptor.

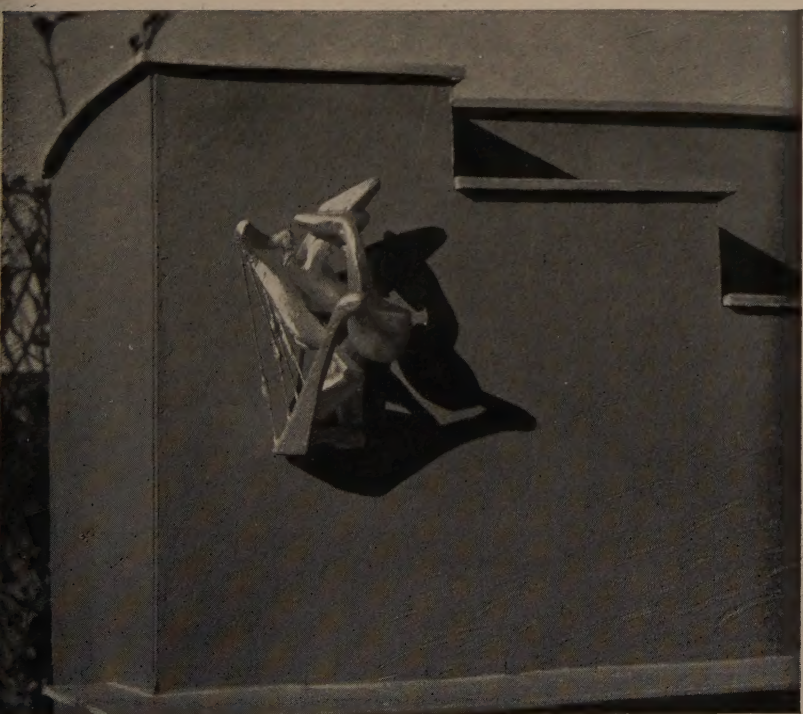
Let us consider these conceptions in more detail. The most vigorous beginnings of a new spirit toward building and sculpture are embodied in the philosophy and work of Louis Sullivan. He was able to achieve in rich tactile form the theory of building and design clearly enunciated by the neo-classical sculptor Horatio Greenough in 1843. His remark that, “A scientific arrangement of spaces and forms to functions and to situations, an emphasis of features proportioned to their gradated importance in function; color and ornament to be decided and arranged and varied by strictly organic laws, having a distinct reason for each decision; the entire and immediate banishment of all makeshift and make-believe,” is the logical predecessor of Sullivan’s actual accomplishment. It might be valuable for both sculptors and architects to restudy his remarkable series of tombs (1890’s) and small banks (1910’s) in the midwest (see *MAGAZINE OF ART*, March, 1947). These are in themselves monumental sculptural works: color, texture, light and shade are fashioned in a rich pattern that is for the most part ignored today.

Of course, in our own time, it is not surprising that one of the most sculptural of all builders is Frank Lloyd Wright. He saw and felt all that Sullivan could offer, and has in the course of a half-century of activity provided a vast repertoire of suggestions that should have much meaning for the sculpture-architecture solution. Frank Lloyd Wright has supplied germinating answers to this problem ranging from sculptured urban shapes of abstract geometric pattern such as the Warehouse-Richland Center, Wisconsin (1915), and the concrete block houses in California in the twenties, to intricate spatial compositions as in Midway Gardens (1914) and Taliesin West (1933-). In the first group, the forms are integral with the supporting mass of the wall, providing with the precast concrete block a means for a kind of sculptured tapestry of stone, color and light. It is a technique that needs to be experimented with much more widely because it is not only essentially sculptural in character, but also creates a setting that could be admirably used for free standing works either on the inside or out. There is no reason why this same block unit idea could not be adapted for a great variety of decorative figural reliefs.

The large-scale compositions at Midway Gardens made free use of cantilevered masses and planes which, by their projection and movement in space, are an extension of the massively textured concrete and brick decorative units. It is a spatial progression through various densities of materials, climaxed by the rhythmic interpenetration of trim planar surfaces. Volume and mass are enriched by a sensitive play of light and color through the manipulation of surfaces. The skeletal form conception of Midway Gardens is an anticipation of the European experiments in abstract plastic organization by the “de Stijl” group and Vantongerloo a few years later. With Wright these forms participate in a space-mass arrangement that possesses basic sculptural properties, and in turn they are only understandable



Above: Hollenden Corners Bar, Hollenden Hotel, Cleveland, Ohio. Reliefs by Robert Cronbach, interior by Jac Lessman Interiors. Center left: Isamu Noguchi, relief, main entrance of Associated Press Building, New York City. Photo courtesy Rockefeller Center, Inc. Below left: Herbert Ferber, sculpture for Kleinhaus Music Hall, Buffalo, N. Y., 1946. Below: Jose de Rivera, sculpture, aluminum, containing lighting fixtures, Andrew Geller Shoe Salon, New York City. Photo courtesy Mortimer Levitt Gallery.



in terms of the architectural purpose. One inheres within the other. It is precisely the quality that is common to the work of those integrated epochs in the past and should be comprehended in the light of their historical precedents. In fact, Wright is from one point of view a twentieth-century counterpart of Borromini. Both developed radically new volume-space relations that were startlingly fresh and they both exploited

essential part of the plastic effect, but the international style with its emphasis on the weightless character of the enclosing skin of the wall has employed sculpture most effectively by creating a planned spatial environment for it. Although the combined use of first-rate sculpture and equally distinguished building in the idiom are rare, there are enough examples to point to the fact that the problem is capable of being solved



Le Corbusier: de Mauchon House, Le Pradet, France 1930-31. View of elevated terrace showing Lipschitz sculpture. Photo courtesy Museum of Modern Art.

materials for a new fullness of expression. The Sullivan-Wright continuum of form is fundamentally traditional too, in that the specific gravity of materials, concrete, stone, terracotta, wood, or plaster, is organically expressed. It is not an attempt to dematerialize form. This is notably achieved by Wright in one of the garden courts at the Imperial Hotel (1916), in which a rare example of free standing sculpture designed by Wright exists in its specially composed environment. Forms of plants, sculpture, and enclosing architectural masses attain a balanced state of interdependence. At Taliesin West, not only are the Mayanlike substructures sculptural in form and surface, but the whole setting of desert, cactus, mountain, becomes plastically fused; here massive weighty stone symbolizes in elemental form the essence of the physical environment. A more basically sculptural concept is difficult to realize. Here are forms hewn and space enclosed; modulated relations are ruggedly set forth. In such works lies an approach for future integration. Although Wright has certainly been one of the most fecund and stimulating sources for initiating an abundant plastic vocabulary in building, his work has rarely been done in cooperation with sculptors. He fulfills the broad description of an architect given by Focillon, "the builder . . . does not set apart and inclose a void, but instead a certain dwelling place of forms, and in working upon space, he models it within and without, like a sculptor." Wright's great value lies in pointing out many paths in which much formal experimentation can take place.

By striking contrast, the international style of the twenties affords a very different approach to the problem of integrating sculptural and building forms. One of the greatest points of difference between these two conceptions of enclosing space and shaping materials is that of the treatment of the wall. As we have seen, Sullivan-Wright generally employed the wall as an

and that sculpture is a most effective way of enriching the severity and starkness of the international style. One of the most superb examples, in fact one of the most felicitous accomplishments of the twentieth century, was the famous pavilion at the Barcelona Exposition by Miës van der Rohe in which the sculpture of Kolbe is set in a pool enclosed by a sleek envelope of planes. He carried out a similar arrangement with another figure of Kolbe's in the architect's own house. The combination of Le Corbusier and Lipschitz produced effective results in the garden of a residence at Hyères, and the numerous projected plans for the use of sculpture by Le Corbusier for monumental projects, unfortunately never constructed, are vital for any consideration of the problem today. Another unbuilt but important structure is Eero Saarinen's winning study for the new Smithsonian Institution in which he made sculpture a dominant part of the whole plan in relation to the pool and building. In contrast to Wright, in which forms are organically related to the materials, here sculpture and architecture are related by their juxtaposition and contrast in a spatial setting. In fact, this less intimate relationship permits a wider latitude of interchangeability and would allow a more flexible treatment with free standing sculpture.

It is certainly within the province of the basic tenets of the international style, with its emphasis on fresh conceptions and experiences with space, to make sculpture an integral part of the setting. Almost all the now classic examples of this style from the twenties would have profited by an incorporation of an equally vigorous and imaginative sculpture. The stringer demands of the new architecture are equally true of the new sculpture. Just as the architect has been concerned with exploiting certain qualities natural to his materials, the sculptor has been discovering the esthetic potential of different metals

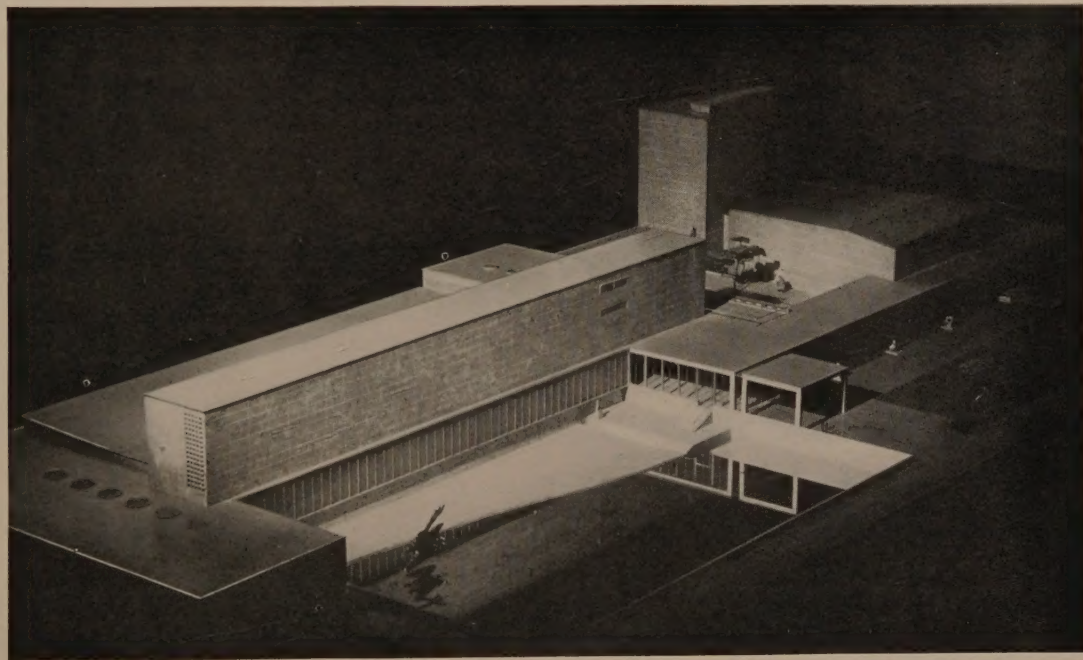
and alloys as well as re-discovering the fresh beauty of traditional materials. Examples of this may be seen in the work of Archipenko, Calder, Noguchi, David Smith, and others.

Along with the quest for exploring the latent possibilities of the materials, much thinking and experiment should be done about having the architectural space enlivened by the play of sculptured volumes. Furthermore, this should be undertaken by the professional schools, before their students become "professional" practitioners. Sculpture can serve as a catalyst of the space-mass-volume relations because it enriches and amplifies its spatial ambient as well as exerting its own independent existence. By its character, dynamic and lithe, or monumental and weighty, sculpture can, with its emphatic use of profile, texture, color, and movement, provide a three-dimensional counterpoint to the whole architectural ensemble. There is really nothing contradictory about the use of sculpture, because the elemental formal qualities of the architecture will be protected and developed by it. The sculptor's forms emerge from his imaginative fulfillment of purposes and ideas made vital and vivid. Sculpture is the art closest to the organic, spatial fact of life, and preserves an aspect of physical power and grace in a lasting format. By the sculptor's sensitive and selective means of abstracting vitality and animation in terms of solid rhythm and massive movement, the mind of man becomes forcibly and clearly revealed. Form is the substance and integument of the sculptor's vocabulary. Form is to sculpture what sound is to music, and like music, its meaning is to be found only within itself. Tovey's remark in regard to music, that artistic range and depth must be human and they need

than the traditional techniques. Architects should be thinking about this problem as directly as sculptors for they are equally responsible. It is no longer either feasible or fashionable to say that "architecture should be devoid of elements introduced for the sake of ornament alone; to the engineering problem of a building nothing should be added," as it was a few years ago. It is time for the builders to look to the past with creative eyes and discover there the intrinsic character of vital architectural-sculpture tradition. They must utilize their findings in an imaginative, not an imitative way; to find there the truth expressed by Lewis Mumford that, "the living past is always alive; and as for the dead past, it was never, even at the moment of its birth, anything else but dead." Creation must build upon a sensitive, intelligent appraisal of tradition, but it must be rooted in its own age.

An important fact to recognize today is that both sculpture and architecture have, despite their divergent paths of development, broadened and extended the range of their formal vocabulary in congruent ways during the past fifty years. Sculpture has on its own independent orbit gone through an extensive rehabilitation, and, in its search for more flexible and freer relationships of masses and planes, has become within itself more architectural. And similarly, architecture, in its adaptation of new and traditional materials to more extensive possibilities of structural purposes, has created forms which are often sculptural. The growing tendency to employ plastic shapes and volumes with fluent curves and molded surfaces is the natural corollary to forms in sculpture. One is able to discern a relatedness and a common feeling of consistency in the works

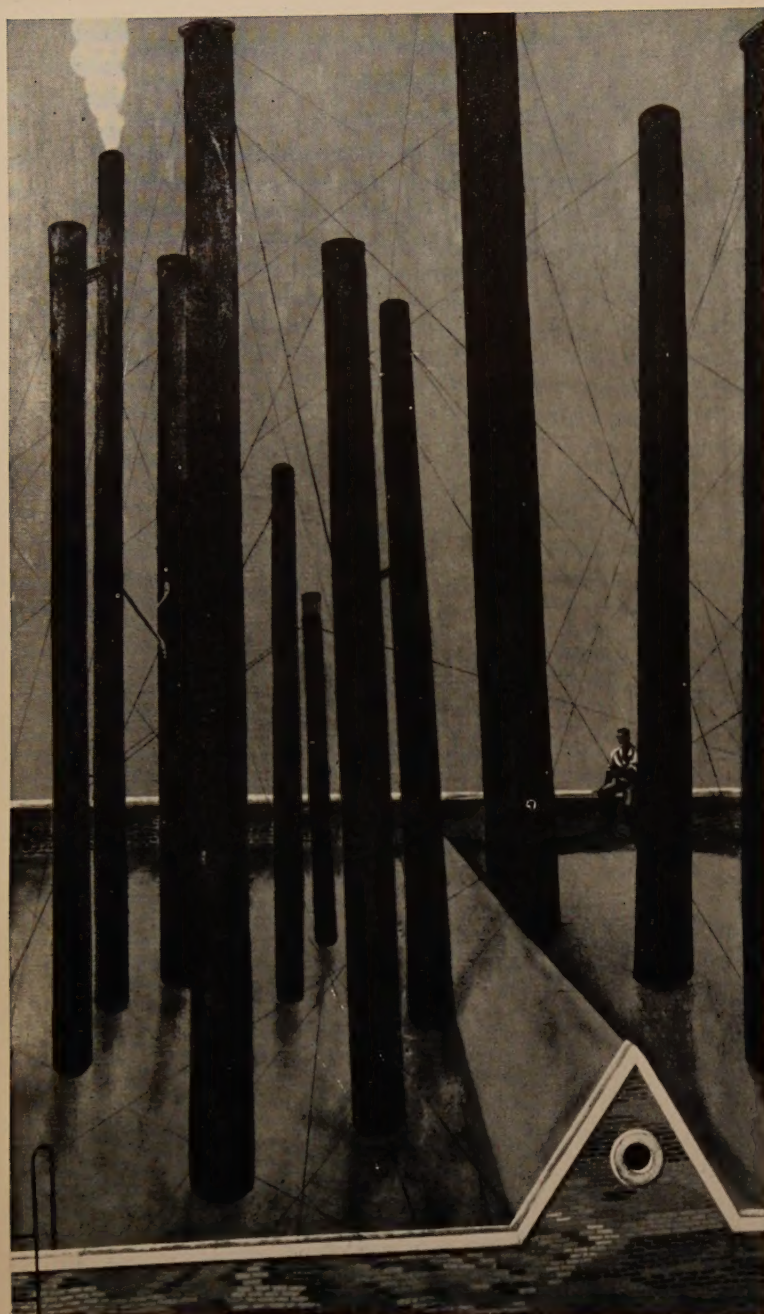
*Elieel and Eero Saarinen, and
L. R. F. Swanson, associate:
Prize-winning design in the
competition for a proposed
new building for the Smith-
sonian Gallery in Washing-
ton, D. C., 1939. Photo cour-
tesy Museum of Modern Art.*



not become less human as they become more abstract," is pertinent to the problem of architectural sculpture.

Sculpture should be freely adapted to a more extensive range of purposes, expressing the variety of man's activity, ideals, and goals. One of the characteristics of our time is that of adaptation and change; there is no reason why, within the broad boundaries of the sculptor's art, such contemporary properties should not be logical and possible. Calder's mobiles that fold flat, Noguchi's slabs of stone that are made of interlocking pieces and can be assembled in a few minutes, are attempts in the right direction. There is no reason why sculptured forms cannot be changed periodically by utilizing other

of such sculptors as Noguchi, Moore, Lipschitz, Calder, with the building of Wright, van der Rohe, Saarinen, Neutra. The immediate tragedy is that there is no effective liaison between such talents. The responsibility is a joint one and stems immediately from both architect and sculptor; each must extend his private thinking and project it into a common framework that will ultimately have a communal meaning. This is a large and strenuous task. The problem must be re-defined and re-oriented before firm relations and clear understanding are achieved by the artists, builders, schools, and community. Until that is done, the lip service that has been paid to sculpture will continue to amount to nothing more than the kiss of death.



Arthur Osver: MONDAY MORNING, 1946, oil, 30 x 40. Shown at the Grand Central Art Galleries in New York during April in the painter's first major one-man exhibition.

Osver: FOREST OF CHIMNEYS, 1945, oil, 22 x 30. At present in the Municipal Library of São Paulo, Brazil, among a group of contemporary American paintings given by Nelson Rockefeller to the two new Museums of Modern Art in São Paulo and Rio de Janeiro.

ARTHUR OSVER

ARTHUR OSVER would rather paint a smoke-stack than a tree. Born on Chicago's Maxwell Street 35 years ago, and trained at the Art Institute of Chicago, he is a happy product of our increasingly urban society, a city landscape painter, an urban artist. Right now he and his wife (a former fellow art student) live in an apartment overlooking the roofs of Long Island City, across the East River from Manhattan. So he paints roof-tops and buildings. He says that if he lived near a round-house he would paint locomotives—anything except the trees, hills, and streams that have traditionally provided landscape painters with subject matter. For one year as a boy he lived on an Ohio farm, but what he remembers is the crimson flare of a nearby steel mill that he could see on the night horizon. For a year he and his wife lived in a Greenwich Village studio where he could not see anything. During that year he painted only two pictures, "Neither one of which," he says, "was any good."

BY JOHN D. MORSE

They gave up the studio and moved back to Long Island City. Industry and industrial forms fascinate him, but he is not at all interested in the social problems brought about by the industrial revolution. He is an artist with convictions but without a "message." He used to paint human figures in his pictures, such as the lone man sitting among the *Forest of Chimneys*. (He says there were actually twice as many chimneys as he painted.) But the human figures were only props, added to give an accent of color or tone. They were never people. Now he thinks it was a "corny idea," and in his latest painting he content to use a ventilator, or a ladder, to provide the accent. What he wants to do is simply to compress on canvas the "kick" he gets out of seeing the forms of big buildings against the sky. His present aim is no more, no less, than that, and in a world of growing tension between the haves and the have-nots it is refreshing to find this kind of painting.

Osver: MAJESTIC TENEMENT, 1946, oil, 38 x 45. Winner of the Temple Gold Medal at the 142nd Pennsylvania Academy Exhibition and subsequently purchased by the Academy.



Surely it is no sin, while reading or listening to news of a terrifying significance, and between writing letters to congressmen, to stop and say, "What a wonderful sight! How fine the light is on that building (or hillside)!" Osver's painting is a courageous affirmation of the simple pleasure of looking, for looking's sake. And the success of one of his recent paintings is an encouraging proof that thoughtful people are still able to look outward with pleasure as well as inward with concern.

Majestic Tenement was painted in Long Island City during the summer of 1946, and represents what Osver feels is the right way of saying what he has to say. Instead of building up the canvas with glazes to create an atmospheric effect as formerly, he primed his canvas with white Dutch Boy lead, which does not absorb oil and so leaves the pigment flat. This departure from a realistic treatment permits him to suggest many roof-tops instead of describing one, and so intensifies the effect of

the picture. Also, instead of the former bright reds, blues, and greens, he used more white, and stuck more closely to earth colors. The result is a superb abstraction in its literal sense. Here, instead of non-objective lines, colors, and forms, is an epitomization of the many brief moments of visual awareness that every city dweller knows. They are abstracted into a satisfying harmony of brick-tans, blues, whites, and darks that are the landscape of a city.

Majestic Tenement was chosen by one critic for the "Critics' Show" held at the Grand Central Galleries in New York last September. Following its first appearance there, it was reproduced in THE NEW YORK TIMES, and was then invited to the Pennsylvania Academy's 142nd annual, where it won the most-coveted Temple Medal and was subsequently purchased. Now it is in the permanent collection of America's oldest art school, where Thomas Eakins taught. I believe he would have approved.



Alfred Stieglitz: WINTER, FIFTH AVENUE, photograph taken in 1890 and shown at the "Little Gallery" at 291 Fifth Avenue after it was opened by Stieglitz in 1905. "The battle of photography was joined: Stieglitz and his squad the champions of photography as an art with creative qualities of its own, against an army of crude philistines with kodaks in their hands." The

originals of this and other photos on these pages (except the Maurer and the Weber) are from the Stieglitz estate, and will be shown during the summer of 1947 at the Museum of Modern Art in a large exhibition commemorating the work of Alfred Stieglitz (1864-1946), assembled by his wife, Georgia O'Keeffe, and James Johnson Sweeney.

ALFRED STIEGLITZ AND "291"

BY OLIVER LARKIN

IN the year 1900, the critic Sadakichi Hartmann published his "Plea for the Picturesqueness of New York," in which he urged photographers to observe the sunrise glittering on the elevated rails and watch the trains crawling like fantastic fireworms up the grade at 110th Street. Hartmann predicted that by 1930 the beauty of New York would have been explored by thousands. "Who will now be first?" he asked, "May he soon appear!"

He had appeared ten years before in the person of Alfred Stieglitz. Three months after Hartmann's piece, *CAMERA NOTES* reproduced a New York street with an omnibus lumbering through a blizzard, along with a portrait of the man who had stood shivering for hours to record it on his plate. He was a hawk-nosed person with black tumbling hair, an aggressive moustache above his jutting chin, and a pair of eyes which one of his friends compared to powerful lenses surrounded by dark shades, burning through to the core of the man or thing they turned upon.

Stieglitz had left Hoboken in 1881 for Germany, whence his father had come west thirty years before, and in Germany had turned from engineering to an equally scientific absorption with the camera. Thanks to a series of improvements, thousands of amateurs were pointing their lenses at everything in sight and hanging the dubious results in exhibitions. Photography had become a trade, a sport, and a science.

Had it also become an art? The prints which Stieglitz brought back with him in 1890 answered that question, refuting the argument that the camera is both mechanical and unselective. His *Gossip-Katwyk* was no automatic record of facts; he had waited on the Dutch shore until a simple relationship of rolling surf, a snub-nosed vessel, and two women was complete and satisfying, and his tones were exquisitely balanced, the lighter sky against the sands, the dark prow against the darker figures, his range brilliant and clean, from the white head-cloths to the deepest folds in a dress. Winslow Homer had shown no greater skill with a similar theme at Tynemouth.

There followed those masterpieces, *Winter, Fifth Avenue*, and *The Terminal*, the latter a study of car horses drawn up before the Astor House in the snow and slush, with steam rising from their flanks. Here obviously was the scientist-poet whom Hartmann had sought, and the natural leader of the photographic pictorialists. In 1897 Stieglitz took the dying Society of American Photographers and the all but dead New York Camera Club and, as he said, called forth a live body. In 1902 he organized the Photo-Secessionists; a year later *CAMERA NOTES* became, under his editorship, the large and handsome *CAMERA WORK*; in 1905 he rented three small rooms on the top floor of a brownstone front at 291 Fifth Avenue and called them the Little Gallery. The battle of photography was joined: Stieglitz and his squad the champions of photography as an art with creative qualities of its own, against an army of crude philistines with kodaks in their hands.

But the years of 291, from 1905 to 1917, were the opening engagement of a far greater campaign: the struggle of rebellious artists in a variety of media for the right to be seen and discussed. One measures the importance of Stieglitz' generalship in these years against the public's almost universal igno-

rance of modern painters and sculptors, and the suspicion and fear which met their first appearances at 291.

To Americans, the phenomenon of modernism was more revolution than evolution, and few of them understood that these strange works had had their beginnings nearly thirty years before, when Cézanne and Van Gogh, Seurat and Gauguin found their alternatives to impressionism. America had had no men like these, steadily undermining the naturalistic idea; and how was the connoisseur to bridge the gap between the bathing nymphs of Bouguereau and the bathers of Cézanne, only to be confronted with Picasso's girls of Avignon? In the decade between the first issue of Stieglitz' *CAMERA WORK* and the Armory Show of 1913, Americans tried to catch up with what had been in France and Germany a continuous experiment, at every step consciously formulated either by artists themselves or by their literary standard bearers. The American lag was obvious; and in the year 1909, when Marin and Maurer showed their work in New York, the American Federation of Arts published the first number of *ART AND PROGRESS* (now the *MAGAZINE OF ART*), whose articles and pictures suggested that Monet had been the last word in artistic innovation.

The Federation, as Richard Watson Gilder said, was in "good hands." In the year of Wright's Robie House, *ART AND PROGRESS* published the "classical" new Boston Art Museum; while London raged in 1910 over Epstein's figures on the British Medical Association Building, *ART AND PROGRESS* presented the insipid reliefs of Daniel Chester French as "a new development in monumental sculpture." And two years later, while Matisse made his third appearance at 291, the magazine reproduced Sorolla's *After the Bath*, and Charles H. Woodbury's competently dull marines.

The American modern, therefore, faced a public wholly unprepared for what he did; his opponent in the world of art was an academicism less official in its monopoly than in European countries, but no less powerful. He would speak with his own personal accent the form languages which Frenchmen and Germans and Italians had fashioned, and for that reason speak them often with less conviction. He could rely on only a few kindred spirits to understand him.

Among those kindred spirits was Mabel Dodge; Hutchins Hapgood joined the long evenings of talk in Mabel's white Fifth Avenue salon, with Big Bill Haywood of the I.W.W., and handsome John Reed, planning a pageant for the Paterson strikers in Madison Square Garden. They were liberals who welcomed a strike, a Freudian theory, a suffragette or a cubist as a sign that not all Americans were moving with the tide toward monopoly and war. In their idealism, they often underestimated the powers they opposed, identifying themselves with the "movers and shakers" of Arthur O'Shaughnessy's poem, who with a new song's measure "can trample an empire down." When Hapgood saw the work of the post-impressionists, it spelled agitation to him, a phenomenon as disturbing in one field as the I.W.W. was in another. "It shakes the old foundations," he wrote, "and leads to new life, whether the programs and ideas have permanent validity or not."

For secessionists like these, the Gallery at 291 Fifth Avenue was indeed, as Marsden Hartley said, "the largest room in the world," and a port of call for people at sea, tacking each in his own direction and none too sure where his course lay. Ten years after its opening, nearly seventy of them wrote in *CAMERA*

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OLIVER LARKIN, PROFESSOR OF ART AT SMITH COLLEGE AND CHAIRMAN OF THE DEPARTMENT, HAS CONDENSED THIS ARTICLE FROM A CHAPTER OF HIS FORTHCOMING BOOK ENTITLED "LIFE AND ART IN AMERICA."

WORK their answers to the question: What is 291? One of them called it a cooling oasis of the spirit in the desert of American ideas; to another, its spirit fostered liberty, defined no methods, never pretended to know, but always encouraged the intrepid, the enemies of convention. Another even broke into verse.

The genius of the place was Alfred Stieglitz, who swayed in and out of its doorway, refusing to "explain" what hung on its walls, refusing to be commercial, refusing to accept less than the finest in craftsmanship. He reminded Sherwood Anderson of an old wagon-maker in Ohio demonstrating how the rim of a wooden wheel should be made. Mabel Dodge observed, somewhat in the manner of Margaret Fuller, that after a visit to him, one's faith in the "splendid plan" was renewed. Stieglitz was beginning his long and stubborn fight for the artist's right to be himself. Bill Haywood found him indifferent to wider problems; let Haywood fight the people's battles, he said, and he would defend the creative artist; popularization meant low standards. Within the world which Stieglitz thus circumscribed, his were a tongue and a pen to be reckoned with by the sleazy technician, the connoisseur with money standards, or the museum director who shunned the moderns. The volumes of *CAMERA WORK* are a record of his courage and his integrity.

The early numbers of that quarterly reproduced the work of Käsebier, White, Steichen, and Stieglitz in superb photographs, and its articles discussed photography; as time went on, however, its contributors wrote essays of a more general character. Number 4 contained a Stieglitz photograph of that "emblem staunch of common sense," the Flatiron Building, its grey mass dark against snow, and a statement by Sadakichi Hartmann of his belief that a new and original style was emerging in America, though it was presently to be found only in viaducts and railway stations. In its fourteenth issue Charles Caffin attacked the moribund condition of art in general, and praised the artist who passed from absorption in the concrete to companionship with the universal and the abstract; in number eighteen, *CAMERA WORK* explained that the idea of secession could not be limited to one medium. Steichen shortly declared that the very success of photography had thrown into relief the falsity of the naturalistic idea in painting. A photograph, he said, could be a work of art, but not a great work; the painter, if he chose to look deeper than the eye or the lens could see, possessed a more creative medium. This was the mood in which Frank Lloyd Wright, twelve years before, had said that if you see a cow in a painting which looks out at you as "real as life," you had better buy an actual cow, because the painting is probably worthless.

Two years after its opening, 291 was ready to demonstrate other than photographic forms of secession. For a time in 1908 and again in 1910, the camera studies were replaced by Rodin drawings, whose swiftly traced lines and summary color washes were something new in America. The sitting and reclining nudes of Matisse in crayon, pen, and watercolor were hung in 1908, 1910, and 1912. The color lithographs of Toulouse-Lautrec were seen at 291, the magnificent silhouette of Aristide Bruant and the lanky Yvette Guilbert with her long black gloves and her maliciously pointed features. There was an obvious parallel between these and the color prints of Japan which were shown the same year. Two lithographs of bathers by Cézanne, shown in 1910, were the first work of that master which the American public had seen. The Cézanne watercolors which followed were too starkly simple in their suggestion of earth forms and foliage to seem anything but childish daubs to most of the people who saw them; but Stieglitz met that point in 1912 by exhibiting the drawings of children. There was a glimpse in 1910 of Renoir's fleshiness and shimmer; and in 1911 Stieglitz pushed



Picasso: *FIGURE*, 1910, charcoal drawing shown at 291 in 1911, the artist's first one-man exhibition in America.

defiance to its limits by showing Picasso for the first time here.

Meanwhile, Americans who were destined to be called the pioneers of native modernism had seen the European revolutions at first hand. Perhaps Alfred Henry Maurer was the first of them, and he stayed the longest time, until the war forced him to come home. His father, Louis Maurer, painted accurate genre scenes for Currier and Ives; and Alfred's early gods were Chase and the smooth technicians of the National Academy. Within a few years he had found new gods among the "wild men" and the cubists. "Alfy" was the little dark dapper man who came often to Gertrude Stein's house, and whose solemn humility amused her. He saw the Japanese prints come down from her walls to be replaced by Cézannes and Renoirs, by the vivid and splashy arabesques of Matisse's *Bonheur de Vivre*, and by Picasso's rock-like portrait of Gertrude, of which the painter remarked, "Everybody says that she does not look like it, but that does not make any difference; she will."

Other Americans who spent one or more years of the decade abroad included: Bernard Karfiol, Samuel Halpert, Charles Demuth, Maurice Sterne, Walt Kuhn, Margarite Zorach, Mabel Weber, John Marin, Abraham Walkowitz, Walter Pach, Arthur Dove, Stanton Macdonald-Wright, Preston Dickinson, Charles Sheeler, and Joseph Stella.

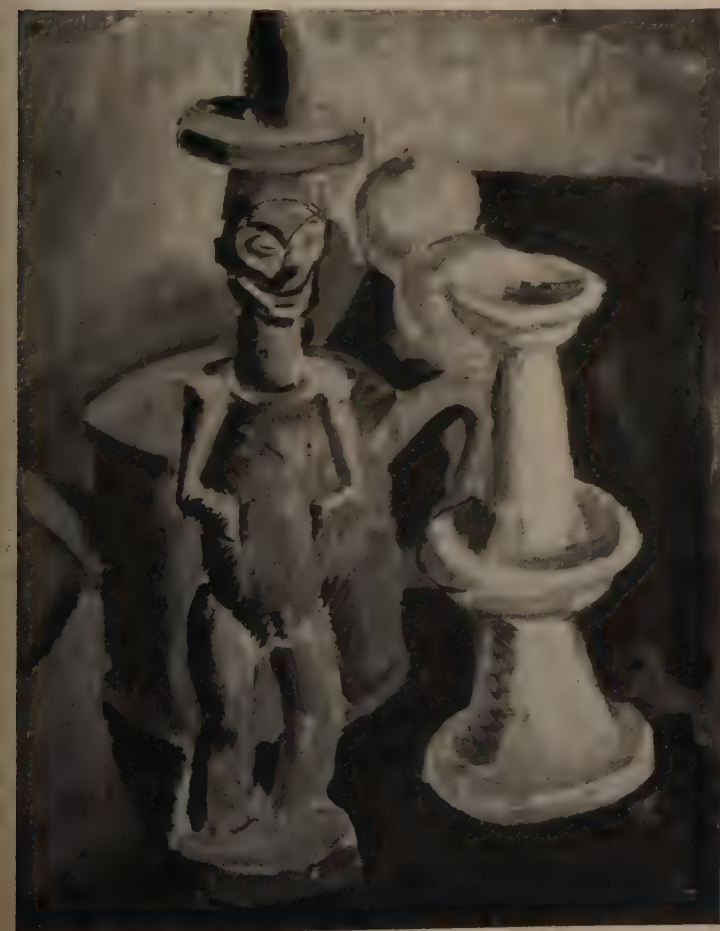
Where else but in the third floor rooms at 291 could such men, returning from Europe, find the fellowship, the sense of common effort, that they had known in Gertrude Stein's studio in the bistros of Montparnasse and the German beer garden

Marsden Hartley's work was seen in 1909 in Stieglitz' place, and in the same year the oils of Alfred Maurer and the watercolors of John Marin. Max Weber, Arthur Dove, and Hartley were there in 1910. Weber was given a one-man show in 1911, and Dove and Walkowitz the following year.

Hartley alone, at thirty-two, had not seen Europe. That "gnarled New England spinster man" from Lewiston, Maine, whose thin fingers crushed his large face into folds, had no cause to thank the public for its thirty-year neglect, nor the critic of the New York EVENING POST for concluding that his art must be given up as an uncrackable nut. In the early nineteen hundreds Hartley was painting his native mountains with an impressionistic breadth, and the yellows and crimsons of his *Carnival of Autumn* were laid against the bulk of his hill with bold square touches, the whole pattern as darkly rich as a canvas by that other solitary, Albert Ryder, whom he called "the painter poet of the immanent in things." Hartley stated his own creed in CAMERA WORK: until the public understood what art could be, it was at least a matter of private aristocratic satisfaction to the artist.

The eye of Alfred Maurer gleams from his self-portraits with a mild ferocity; the long tight mouth and the square jaw below are those of a man whose unbearable private conflict ended only when he took his life at sixty-four. He broke with his father's realism, with his own academic past, and for a decade with the life of his country; and the landscapes of his early forties, with their dense and thrusting tree forms and their rude greens, blues, and purples, were his response to the fauves. He had known the cubists before the war sent him home to practise their dislocations and re-assemblings. Braque and Picasso had made their cubist structures of edges and planes whose relationships were more rigorously logical because nearly devoid of

Max Weber: CONGO STATUETTE, 1910, gouache. Shown at 291 in Weber's first big one-man show, 1911. Collection of the artist.



contrasting colors; Maurer's liking for bright, fresh pinks, yellows, and greens had been fed by Matisse, and his near-abstracts were therefore a compromise. When he reduced the head of a woman to rectangular and triangular shapes, his picture was a lively color pattern rather than a subtle exploration of volumes against space.

Maurer's tones seem feminine when one compares them with Dove's more saturated earth yellows, blacks, and greys, his shapes wistful beside the robust curvatures in *Team of Horses* or swelling hills reflected in the Harlem River. Paul Rosenfeld once wrote that Dove had the masculinity of Whitman, and the painter himself wanted nothing more than to enjoy the ploughed fields of his farm, or a red barge seen from his houseboat, and to fix that enjoyment in his forms. "If one could paint," he said, "the part that goes to make the spirit of painting and leave out all that just makes tons and tons of art"; and Dove left out much. One does not see his straining team of horses with their heavy cart on the hill, but shapes of black and yellow, red and grey pastel, which stand for the weight they pull, the resistance of the earth, the counter-thrust of their burden. The shapes of his *Pagan Philosophy* have the angularities, the modeling-toward-an-edge, of the French cubists, but it remains a vigorous pattern devoid of subtleties. The impact of Dove's sweeping curvatures, his strenuously molded clouds, his large flaunting shapes of pure flat color, is like the impact of nature on him—all sufficient for the moment, with no after-thoughts.

More complex of purpose and more subtle in design was Max Weber, who went to Paris with years of study and teaching behind him, and found that he had acquired a skill in two-dimensional ordering of his shapes and tones which preserved the matter of things, but not what he called the living spirit that was in them. Weber's problem was to discover, at twenty-four, what he wanted to say, and, in this tower of Babel which was modern art, to find his own tongue. Now he attempted the fluidities of Matisse; now he sculptured in paint the heavy breasts, bellies, and legs of women as Cézanne had done; now the shapes of his Chinese ladies lost and found themselves in long looping curves which swung through his canvas, cubist-fashion. His friend Rousseau had created a world out of his own integrity, and the down-to-essentials character which Weber sought was in the Oriental bronzes at the Musée Guimet; he found it in the African idol, in the elongations of El Greco and the unshakable dignity of Piero's *Resurrection*; and all these perceptions of Weber are reflected in his paintings.

Back in a New York which depressed him with its witless bustle and surface cheapnesses, Weber prolonged his researches among the totem poles and Mayan gods of the museums. His problem was that of many moderns. The very richness of their knowledge, their sensitive perception of past greatness, seemed to stand between them and the one thing that had given their artistic gods a form-making power—a deep attachment to their own time and place. Where find the equivalent of Cézanne's passion for trees and apples, for Giotto's faith, the philosophy of China and the fervor of El Greco?

John Marin needed no reassurance from history, and he could understand the motives of the moderns without becoming less sure of his own. He was as delicately put together as Hartley and Maurer. His affection for the shapes of earth, for cloud and river, was as virile as that of Dove, but he was a more resourceful suitor. His first etchings, he explained, were things that happened to him about which something had to be said, and said in a manner easiest seen and understood. There were wilful touches in his Paris skies which must have annoyed the dealers for whom he was working; and in his watercolor of the Pont



Matisse: Drawing, shown at 291 in 1910, two years after his first American exhibition was organized by Stieglitz.

John Marin: WOOLWORTH BUILDING, 1913, etching shown that same year by Stieglitz at 291.



Alexandre he massed his shadow tones to say one thing, once and for all. His Tyrolese mountain, done during his last year abroad, was scarcely "drawn" at all; its blue snow-shadow and sharp pine greens were color gestures, so to speak, with a white pause between them.

Stieglitz had already shown twenty-five Marin watercolors in New York, a patient Diogenes who knew he had found an authentic individual. Returning in 1911, Marin painted what others had felt—the sky-piercing Woolworth and a St. Paul's tower which seemed in the midst of an angry dialogue with the clouds and the crowding skyscrapers. The tones of his Brooklyn Bridge were thin and pretty, but his nearer warehouses and his far skyline arched in response to its span. He had not yet found his full range, but already he could paint not things but the experience of things, not the structure of the elevated, but its speed and clatter, not the height of a building but its will to outreach. One October day in 1914, Marin told Stieglitz that he had just given a thousand dollars for a few tree-covered rocks off the Maine coast; and Stieglitz wondered at his simplicity, not knowing that three watercolors would soon pay for Marin's island.

For almost a decade when this conversation took place, the storms of controversy had shaken that other island which was 291. For one champion among the newspaper and magazine critics there were a dozen whose purpose was to be cleverly derisive. The NEW YORK EVENING MAIL inquired what a gob of Maurer's color represented: was it a burst tomato or a fireman's hat? One could guess either; but there were Maurers, the writer said, which made even guesswork impossible. The bacillus of Matisse had entered the soul of Maurer, according to the NEW YORK GLOBE. As for Max Weber, the GLOBE called his work travesties of the human form by a man seemingly out of his mind, and the WORLD concluded that such grotesquerie could only be acquired by long and perverse practice. Arthur Dove was more tolerantly received in 1912, and one critic condescended to see his color as a child would look through a kaleidoscope—the weirder the better. So long as Marin could be compared with Whistler in his pure, subtle, and vivacious coloring, these critics uneasily accepted him, but Maurer's work was pronounced beyond the reach of ordinary minds.

Such comments were republished in CAMERA WORK alongside those of the more patiently discerning. James Huneker of the SUN was welcomed as a friend because he called Marin a poet, a harmonist in an attenuated scale, a symbolist above all else. Huneker had been the first American to discuss Gauguin and Cézanne at length, though his account of them was more biography than criticism, and leaned heavily on Duret, Émile Bernard and other French authors. When Huneker saw the "hopeful young anarchists" at the Salon d'Automne, he thought their work in the main a second-hand burlesque of Cézanne, but his New York reviews of Stieglitz' shows were at least tolerant; his rather fickle heart seemed in the right place, and he preferred "plunder to paralysis."

When Henry McBride became art critic for the SUN in 1912, and Walter Pach began his articles for CENTURY, SCRIBNER'S, and HARPER'S, the secessionists gained two sturdy recruits; but in the first tempestuous years it was Hartmann and Caffin who had defended Stieglitz' island. When Maurer's freedom with color was scorned by "authorities," Hartmann upheld his "scarlet departure," praising the effort, if not the result; in Weber he saw architectural solidities like those of old mural paintings. He summed up the main issue by declaring that "the love for exactitude is the lowest form of pictorial gratification." While others ridiculed Alfred Maurer, driving him deeper into seclusion, Charles Caffin compared his art to music, which was

interpretation, not representation, and put nature in its place as "the scaffold on which to hang the decoration of a color fantasy."

In 1913 the terrain of the modernist campaign was shifted from the small rooms at 291 to the vast spaces of the Sixty-Ninth Regiment Armory. It was natural that the men who had fought the earlier skirmishes with Stieglitz should think of him as a prime mover and shaker. The historian will not diminish the stature of the man when he records that there were others in these years who moved and shook the complacent. The Haas Gallery, for example, which was scarcely more than a picture framing shop, showed Abraham Walkowitz four years before 291, and hung paintings by Weber in 1909. When Hartmann attacked the American museums in 1910 for their indifference to the new men, John Cotton Dana included John Marin in a modern show at the Newark Museum. That remarkable director, the antithesis of Stieglitz, had discovered that most people had no share in the art experience, and his years at Newark were a brilliant and courageous effort to bring the two together. His was the first public institution to give Henri and his group a showing. It was Dana who provided a one-man exhibition of Weber two years after Stieglitz, and it was Dana who spent the small funds of his museum on the purchase of work by living Americans. In the year 1908, Gertrude Vanderbilt Whitney opened a small gallery which was to become the Whitney Studio Club and a haven for the non-academic. Many a young independent whose work was snubbed by the dealers had Mrs. Whitney and Mrs. Juliana Force to thank for his chance to be seen and for his opportunity to travel and study abroad. The valiant work of these two women, though less dramatic than the crusade of Stieglitz, is an unwritten chapter in the history of American art.

What the advance guard had needed, after all, was a man whose individuality was as tenacious as their own, who was a master of his own art, and who bolstered their morale and helped them to stay alive. Stieglitz was that man. Though the burden of offense and defense was now shared by others, both 291 and CAMERA WORK continued until 1917 to uphold the right of the individual to his vision. Stieglitz moved uptown in 1925 to establish the Intimate Gallery, and in 1929, An American Place. His was the first exhibition of African sculpture, and there were shows of Bluemner, Hartley, and Demuth, of Peggy Bacon's drawings and the sculpture of Elie Nadelman and Gaston Lachaise. On Stieglitz' walls one found in 1916 the highly personal drawings of a young Wisconsin schoolteacher named Georgia O'Keeffe; one followed the steady growth of Marin to full expression.

When Charles Caffin tried to summarize what Stieglitz had done in the first years at 291, he found the happy metaphor of the barnyard. Caffin described the world of art as the finest hennery on earth, a sanctuary of fowldom where the cocks and hens sunned themselves in the warmth of self-admiration, led the pleasant routine of laying eggs, and fattened themselves for the market. Into that hennery Stieglitz had come with a ruffled and aggressive topknot. "He made flights into far-off potato patches," and "from his wanderings he brought back strange ideas . . . possibilities of life hitherto undreamed of by poultry. In fact he made ructions in the hennery. The roosters he exasperated by his extra-cocky airs; for he declared their complacency had made them careless in their personal habits, so that bare spots in unbecoming places showed through the dowdiness of their feathers. This was bad enough, but his treatment of the hens was worse. He brought them to a pitch of bewilderment . . . by maintaining they ought to make the laying of eggs an act of personal expression."



Alfred Maurer: LANDSCAPE WITH TREES, oil, painted about 1910, when it was shown in the group exhibition at 291. Collection of Hudson D. Walker.

Marsden Hartley: MY FRIEND, 1913, oil. Shown by Stieglitz in 1914 in the third exhibition devoted to Hartley's work.





Alexander Jackson Davis: Gatehouse for Llewellyn Park, New Jersey, the first romantic suburban community in the United States. This building was one of many built by Davis in conjunction with Llewellyn Haskell from 1853 to 1869. Haskell envisaged Llewellyn Park as a retreat for "businessmen and intellectuals . . . 'a retreat for a man to exercise his own rights and privileges.'" Photograph by Wayne Andrews.

THE ROMANTIC SUBURB IN AMERICA

BY CHRISTOPHER TUNNARD

IF the pages of *PUNCH* or *THE NEW YORKER* are a guide, suburbs are the curiosities of modern society, and the commuter—he who thrives on duplicated scenery—a figure of fun. How dull these journals would be if it were not for the existence of our urban fringe! Yet there was a time when the suburbs were a utopia for intellectuals, and were considered desirable indeed. A glance at one or two of the 19th century examples will show that their standards were high, and not at all like the present-day unplanned suburbia that so many take it upon themselves to criticize.

Undoubtedly the idealists of the 19th century were moved to action by the congestion and ugliness of the rising industrial cities about them. And, since it was a literary age, they must have been influenced by the romantic writers, whose reiterated cry, "Escape, escape to the country," was a reaction against unbridled manufacturing horrors.

What Goethe, Wordsworth, Shelley, Bryant and Poe left unsketched was filled in by Herman Melville. In "Pierre," published a year before the creation of the first romantic suburb, the author imagines the city's cobblestones as the buried hearts of dead citizens which had risen to the surface.

More directly the fine arts helped to create romantic suburbs. The Hudson River School explored the wilds and pictured them, while Thomas Cole, its master, translated both dreams and experiences of Nature's most awesome moods in paint. The popularity of his canvases helped to destroy lingering American fears of the wilderness. Ramée, Parmentier, and Downing introduced the picturesque style of gardening; A. J. Davis and James Renwick built castles, Gothic libraries and churches. The

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CHRISTOPHER TUNNARD IS ASS'T PROF. OF CITY PLANNING AT YALE.

picturesque site was chosen, and the savage woods were extolled.

While most of the Utopian communities in the wilderness were founded by early socialists or religious refugees, it may be said that planned romantic suburbs were the creation of the business mind (and for that matter, all other types of planned suburb too. A. T. Stewart's checkerboard Garden City on Long Island, for which he bought 8,000 acres and provided a railroad connection, is an example of planning by merchant princes). Discounting the possibility of extensive planning at Ravenswood, Long Island, for which A. J. Davis designed villas in 1836, the first of the romantic suburbs which we can truly call planned was sponsored by a business man of an unusual faith. It provides a link between the wilderness-Utopias of the time and the purely practical considerations of living close to, but not in, the growing city.

Like Pierre Lorillard's later Tuxedo Park, the suburban paradise envisaged by Llewellyn Haskell in the Orange Mountains of New Jersey, cannot strictly be called a product of real estate speculation. Haskell, whose portrait bust reveals the features of a second Alfred, Lord Tennyson, was a perfectionist and Llewellyn Park was in the beginning a home for believers. It was not as wholehearted an experiment as John Humphrey Noyes' contemporary Oneida colony. Haskell was the head of a large chemical concern, and wherever his business happened to call him he preferred to live nearby in the country. Moving to New York, and perceiving that the railroad network had already spread outward across the marshes, he saw that it would be possible to build in New Jersey. Llewellyn Park was created for businessmen and intellectuals who could afford to do likewise.

It is probable that the development was suggested to Haskell

by Downing's friend, the architect, Alexander Jackson Davis, who by 1850 was ready to essay a complete landscape based on picturesque principles of gardening. Davis formed a kind of partnership with Haskell, and poured forth a series of villas in many styles for the park from 1853 to 1869. He also built a house for himself which was later burned. It is recorded that he directed much of the landscaping, although some of it has been attributed to Eugene A. Baumann, one of the several German, Swiss, and Austrian landscape gardeners who gained their reputations in America during the 50's and 60's.

Perhaps Davis also chose the site, which was considered extremely unconventional at the time. This first romantic suburban community has, appropriately enough, a situation which might have been depicted by Salvator. Twelve miles west of Fifth Avenue, and roughly parallel to it, the rocky hills rise to an eminence of six hundred feet, from whence a spring gushes down the eastern slope and hanging woods depend. In those days, the tidal marshes stretched away below to Bergen Hill, the last natural barrier before the Hudson. In the last twenty years the prospect has been enriched by the appearance of the towers of Manhattan, which can be seen from some of the leafy villas on the higher ground.



A. J. Davis: Haskell residence. N. Y. ILLUSTRATED NEWS, 1860.

Before long an area of four hundred acres came under control, and a fifty-acre strip running up the hillside from the gatehouse was set aside as a common park. This was called The Ramble—a prototype of the interior open space now considered so desirable in community development, but unfortunately not required by municipal law. A covenant was drawn up (a type of legal document now much more common than it was then) which stipulated that no house was to be built on less than an acre of ground, and no building was to be used as a shop, factory or slaughterhouse. There were to be no fences, by voluntary agreement. There was, however, nothing in the original deed to set up social qualifications, which have become an unsavory requisite of many exclusive suburbs in modern times. Llewellyn Park was to be “a retreat for a man to exercise his own rights and privileges.”

Needless to say, perfectionism did not last long in an imperfect world and the sectarian atmosphere soon gave way to the secular. The presence of professed atheists and recluses did not make community relationships entirely harmonious and much outside comment was caused by marriage ceremonies held at sunrise under a great tree near the eastern end of the park. The reported burial of a young woman “with only a shroud between her body and Mother Earth” caused something of a scandal; these irregularities, coupled with Haskell's financial difficulties, made it necessary for the wiser businessmen in the community to take over its administration. But they retained

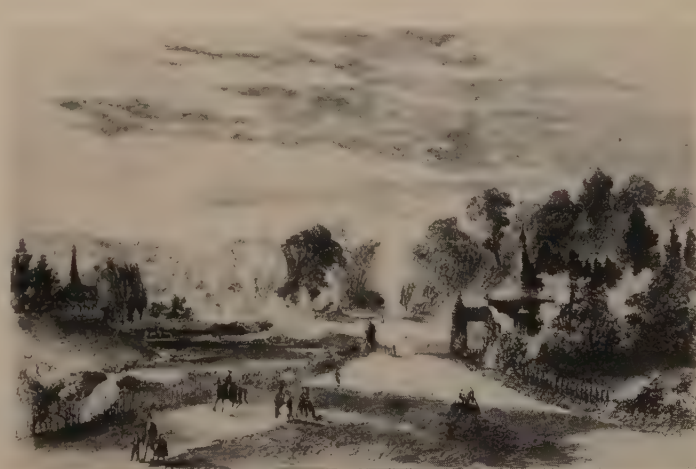
the romantic pattern of architecture and landscape, and The Ramble is still dotted with rustic bridges, arbors, lookouts and statuary. Only the chapel, set apart outside the gates of Llewellyn Park, fell into disuse and became part of a dwelling-house.

Nearly all of Davis's original buildings have disappeared, but a trip to the Orange Mountains can still be most rewarding.



Davis: Cottage, Llewellyn Park. Photo by Wayne Andrews.

Even a first glimpse of The Ramble, with its plantations of hemlock, beeches, rhododendrons and dogwood, may be considered worthy of a visit. The guest lucky enough to be invited to one of the homes (for the entire park is private property) has the prospect of a beautiful walk or drive up the wooded glen, with occasional glimpses of large houses nestling in the groves on either side. At the corner of Park Way and Oak Bend, where once stood the ruins of the house of Anthony Oliff (whose coming is said to date back to 1678), is one of the early houses of the park—a Gothic cottage, with its high central gables and their flanking subordinates, surrounded by evergreens and ivy. The central gable forms the roof of an unexpectedly large studio, used for landscape painting by Edward W. Nicholls, for whom the house was built by Davis. Later it



Entrance to Llewellyn Park. N. Y. ILLUSTRATED NEWS, 1860.

was the early home of Charles McKim, before he went to Harvard to study chemistry, with no thought of architecture in his mind save memories of this picturesque cottage—a fitting nest for the fledgling who was to develop into an eagle of American architecture and planning.

The Davis cottage and gatehouse may be the only completely original buildings, but the roads have not been changed, and the passing of almost a hundred years has increased the beauty

of the landscape. Only the rash of unplanned suburbia disturbs the eye beyond the gates. The contrast is enough to shock the most insensitive observer into a realization of the advantages of planning.

Several influences now becoming stronger made romantic planning more acceptable. Chief of these was the movement for new parks, born of the growing concern over crowded con-



Letterhead of the promoters of Riverside, Illinois, c. 1870.

ditions in the cities. In their designs these parks were invariably romantic or "English." Fesenden's "New American Gardener" (1828) contained Parmentier's observation: "Our ancestors gave to every part of a garden all the exactness of geometric forms; they seem to have known no other way to plant trees, except in straight lines; a system totally ruinous to the prospect. Gardens are now treated like landscapes, the charms of which are not to be improved by any rules of art." Downing affected the English style to the point of snobbishness. Ignaz A. Pilat, who made the first botanical survey for Central Park in 1856,



Olmsted and Vaux: Plan of Riverside, Chicago suburb, 1869.

and almost all the entrants in the subsequent competition, worked in the picturesque manner. Olmsted and Vaux, the winners, alone succeeded in rendering the romantic method practical. They even justified it on scientific and social grounds.

Roads that followed the contours of the ground and a system of planning that brought "the country" into the heart of

town were inventions that could be applied to communities well as parks. In fact, the ideal was to make the community park-like, as the very names of some of these developments indicated. In 1844 Joseph Paxton had made the attempt at Birkenhead, where his public park was surrounded by villas whose gardens opened onto the central open space. From Olmsted's own description of Birkenhead Park one can tell how strong he was influenced by its layout. Downing and Sargent spurred on the villa craze by warning against the holding of large estates: "The whole theory is a mistake; it is impossible except for a day; our laws render the attempt folly,—and our institutions finally grind it to powder." All signs pointed to romantic planning in the suburbs, on limited areas of land.

But again we must await the planning of a whole community before the romantic theory can be expounded at its best. Since American cities were most easily enlarged by the extension of their gridiron street system, the opportunity could come on-



Park at Ermenonville, laid out by the Marquis de Girard, friend of Jean Jacques Rousseau. Illustration by Merigot, 1788.

through the building of a completely separate unit. The romantic houses of Town and Davis, Renwick or Eidlitz were therefore usually found on suburban plots along straight roads; on occasions was Vaux offered a romantic site at Sargent Wodenethe or at Frederick E. Church's most wonderful Olan —Davis, the proper situation for a castle at Tarrytown. On the occasions the landscape was made as romantic as the houses but they were not communities like Llewellyn Park. Even the Newporters took Downing's advice and built their palaces on tiny plots which offered no scope at all for romantic planning.

The opportunity came again in 1868 when E. E. Childs commissioned the now-established firm of Olmsted and Vaux to plan "a suburban village" nine miles out from the then business center of Chicago. Olmsted pointed out how dull and flat were that city's surroundings and proceeded to romanticize the 1,600 acres by introducing a curvilinear street system, a central park along the Des Plaines River and planting thousands of trees to shade the prairie land. These measures would not in themselves have made Riverside a romantic suburb; Vaux's architecture was needed to complete the ensemble. The English architect did a good many of the early building plans (including probably the water tower and offices by the railroad station which are still standing), but unfortunately not enough for Riverside to retain a romantic character to the present day. They must have been popular; his letter book for 1870 mentions that the price of land had risen from \$300 per acre (and no sales) on a paper plan to \$40 a front foot in three years. The unity of the scheme has been mentioned as a factor contributing to its success. Although architectural taste has changed, the original layout has been maintained for over

seventy years, and successive attempts to use the park for building were until recently forestalled. Like the Van Swearingens' Shaker Heights outside Cleveland and Coral Gables, Florida, Riverside is a separate incorporated town, but all are essentially suburbs of larger cities.

With Olmsted, suburban planning became more scientific. Realizing that the post-Civil War movement to the cities could not be stemmed, he set out to improve the big urban centers and their surroundings. Riverside was an attempt to make the southeastern part of Chicago a desirable residential district for the middle class. Although there was already a railroad line to the city, he planned a connecting parkway, which, in spite of many promises by Riverside's promoters, was never built. He had proved in New York that parks would increase the value of surrounding residential property; at Riverside the park was suggested with this fact underlined. It was all very practical and a far cry from Batty Langley or Sir William Chambers. "Fantastically crooked layouts," the prospectus for Olmsted and Atterbury's Forest Hills Gardens in 1911 stated, "have been abandoned for the cozy, domestic character of local streets, not perfectly straight for long stretches, but gently curving to avoid monotony." This was after Olmsted's death, when the firm's style had begun to change.

While Riverside and the subsequent Tarrytown Heights still



Frontispiece of an influential book, Montagu Stanley's "Price on the Picturesque," 1842, Sir Thomas Lauder's edition.

clung to the romantic mood, the "domestic" suburb was gaining ground. In England, Bedford Park (1876-77) with its trim little gardens and "Queen Anne" houses by Norman Shaw was to be an inspiration for the garden city movement, that cosiest of all planning developments. It was noticeable too that company towns like Port Sunlight in England and the notorious Pullman, Illinois, bore traces of a revived interest in the beaux arts, which began almost immediately to change the character of suburban planning. The Olmsted firm resisted this influence until Forest Hills—its Roland Park at Baltimore, begun in 1891, is a romantic conception making early use of the cul-de-sac road along ridges and ravines; this subdivision, however, was planned in sections and does not show the unity of Riverside. After this, the curvilinear street system was used mainly to solve the problems of difficult topography. Palos Verdes, laid out by Olmsted Brothers in the 20's, is an example of this kind of planning, and a glance at the street map of Los Angeles or San Francisco shows that it was used in hilly suburbs like Bel Air and the outskirts of Berkeley. But the Country Club district of Kansas City, Venice (Florida), and hundreds of other latter-day products of the real-estate art have modified the romantic pattern so much as to make it a matter of curving pleasure drives to slow down vehicular traffic. We should,

therefore, be careful to limit investigation of romantic planning to the strictly romantic period in art and architecture, which came to a close in the 70's. Even before the Civil War this period was waning and Riverside coincides roughly with its end. After that, occasional frenetic outbreaks like the summer colony at Oak Bluffs on Martha's Vineyard serve as evidence of architecture's invariable time-lag in comparison with its sister arts.



Joseph Paxton: Plan of Birkenhead Park, England, 1844.

These rare examples of residential parks may be regarded as among the most important American contributions to nineteenth century planning. They went beyond the theories of John Nash, whose scheme for Regent's Park in London included forty or fifty villas until it was pruned by the Treasury. His hamlet at Blaize Castle and the picturesque Park Village in London, with its water, trees and Swiss and Italian villas, or the sixth Duke of Devonshire's model village of Edensor, were but foretastes of the total romanticism of Llewellyn Park, where houses and landscape were planned according to one rule of taste. As essays in town planning, the American schemes helped to break the strangle-hold of the gridiron, and, to a lesser extent, their interior parks avoided the still ubiquitous all-over plotting of private lots. In a later stage, they announced the principle



Bedford Park, England, 1876-77, a typical early "garden city."

of separating business and residential districts. Above all, as Riverside shows so clearly, they proved that suburbia need not be universal, that a suburb could be planned as a unit, and thereby promoted the idea of self-contained neighborhoods within the urban pattern. Architects today may have been able to modernize these principles, but not to improve on them.

ARTISTS EQUITY

BY HUDSON D. WALKER

ON November 15, 1946, a small meeting of artists was held at the New York office of the American Federation of Arts to explore the possibilities of forming an artists' organization based entirely on the economic needs of the artist. The meeting was called because sentiment for such an organization was widespread among artists and those interested in their welfare, and it seemed an appropriate thing for the Federation to facilitate the initiation of the project. Another group of artists met almost simultaneously for the same purpose, and shortly thereafter the two groups merged their efforts to insure one strong organization. The ready acceptance of the principles involved in an organization of this nature, by artists of every type, and the astonishing growth of the organization itself, is eloquent testimony that the need is great, and is the best insurance of the organization's future success.

Following this meeting, the artists themselves took over the task of organizing. They met first in a small group, which was augmented at succeeding meetings as word of the project got around. They worked hard to draw up a statement of purpose and broad rules of eligibility to membership, in order to assure a professional organization. Temporary officers were elected to hold office until the membership has grown to 500, or after a year, whichever is first achieved. At that time a new election will be held, through the democratic participation of all the members, by mail. The temporary officers are: Leon Kroll, honorary president; Yasuo Kuniyoshi, president; John Taylor Arms, William S. Hayter, Paul Manship, Henry Schnakenberg, Eugene Speicher, William Zorach, vice-presidents; Joseph Hirsch, treasurer; and Frank Kleinholz, secretary. In addition there is an Executive Committee, a Board of Governors and thirty Regional Directors, all chosen for the widest possible geographic and esthetic representation.

All painters, sculptors and graphic artists who have been included in a major exhibition, or who have a recognized dealer in the fine arts field, or who have had a one-man exhibition at a recognized gallery, are eligible for membership. The dues are twelve dollars per year. The program envisages a factual study of the factors governing the patronage of the arts in America: private and museum purchases, as well as use of the arts by industry, government and labor, with appropriate action to stimulate this patronage. Equity will seek "to set up standards of procedure which will protect the artist and the reputable dealers and agents from unscrupulous practices," as well as "to clarify and regulate the problems of copyright, reproduction and royalties." It will also seek "to establish a welfare fund and other social security benefits." It will "work closely with museums, educational institutions and industrial concerns to achieve the above objectives." These quotations are taken from Artists Equity's statement of purpose.

Musicians have ASCAP, writers the Authors League, and actors have Actors Equity. It is significant that all of these organizations have proven their great worth to their members on the basis of an ever increasing economic gain. It would be too much to expect that overnight the new organization can achieve all of its objectives. This will take time. But here at last workers in the visual arts have the opportunity of grappling with the fundamental economic problems which have been plaguing the artist in America. Because it is such an impressive roster, herewith is appended a list of the artists officially involved in Equity.

Since writing this article for us, Mr. Walker has been appointed executive director of Artists Equity, with offices at 39 E. 35th Street, New York 16, New York.—EDITOR.

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Hon. Pres., Leon Kroll
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Sec., Frank Kleinholz
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Doris Lee
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Jack Levine
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Hobart Nichols
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Robert Philipp
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*Henry V. Poor
Abraham Rattner
*Hugo Robus
*Katherine Schmidt
Ben Shahn
Charles Sheeler
*Mitchell Siporin
John Sloan
Louis Slobodkin
David Smith
Mitzi Solomon

Raphael Soyter
*Harry Sternberg
Maurice Sterne
Paul Strand
Lynd Ward
Franklin Watkins
Max Weber
Sol Wilson
*Executive Committee

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Philadelphia, Pa.
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Providence, R. I.
Marion Junkin
Nashville, Tenn.
Dickson Reeder
Ft. Worth, Texas
Francis Colburn
Burlington, Vt.
Charles Smith
Charlottesville, Va.
Kenneth Callahan
Seattle, Wash.



Henri Cartier-Bresson: IN THE NEGRO SECTION OF NEW ORLEANS, 1946.

HENRI CARTIER-BRESSON

LIKE a great many people who saw the exhibition of photographs by Cartier-Bresson at the Museum of Modern Art during March, I came away with a number of them stamped more clearly in my memory than anything else I had seen in the museum that day (except possibly Henry Moore's *Shelter Drawings*.) So, never having been sure what made a good photograph good, and never having got any satisfactory answer to this question from the experts on photography, it occurred to me to ask Ben Shahn about it. The photograph people admire his prints (the Ohio "American Guide Series" is filled with them) as much as the painting people admire his painting, so I thought he might supply the answer to my question. He did, and it has little to do with the usual terms of photographic criticism: focus, shutter, aperture, composition, etc.

"You presuppose technique in a photographer," said Shahn, "just as you presuppose it in a musician, or a painter. Lots of people have it. But technique is not what makes Bresson's photographs memorable. Bresson likes people. That's really all there is to it. That's why he photographed the onlookers at the coronation, when everybody else was photographing the coronation itself.

"Or the Mexico series. Most people photograph the picturesque—the markets, the costumes, and so on. Bresson photographed the girls in the red-light district, not as Mexican practitioners of the oldest profession, but just as people. His genuine sympathy for people is what makes these photographs memorable. He is never mean. Even in the picture called *Picnic*, the one with the fat woman on the sand, he is sympathetic. Most people would have made fun of her.

"Of course his photographs have form—composition, contrast, and all that. Bresson is also a painter, so that's what you'd expect, or what you might presuppose, as I said. But the thing that makes them memorable is the content. To me, he is supremely the artist when he is looking for his subject. The rest is mechanical. The feeling for the subject and the ability to know just when to press the shutter—that is not mechanical. To find the extraordinary aspect of the ordinary—that's what Cartier-Bresson does.

"The emphasis among most photographers in this country has always been on form. Our first photography club called itself 'The Circle of Confusion.' Its members talked about lenses, scope, speed, print quality, and I don't know what all. I still don't know the language very well.

"There are any number of conditions under which you take a picture—the place, the people, why you were there, why you stood where you did instead of on any of a thousand other spots. But in the 'Annual' published by U. S. Camera the only questions asked of photographers are: camera? aperture? speed? [Shahn confessed that since he never keeps account of these details he once made up some completely impossible figures, which were solemnly published.]

"Because concern with content has been so rare among our photographers, a show that has nothing else but content, and such human content as this one, is bound to be a memorable experience."

(Born in France in 1908, Cartier-Bresson has traveled everywhere with his camera, and is at present living in New York.)

— J. D. M.



Cartier-Bresson: MEXICO, D. F., 1934.

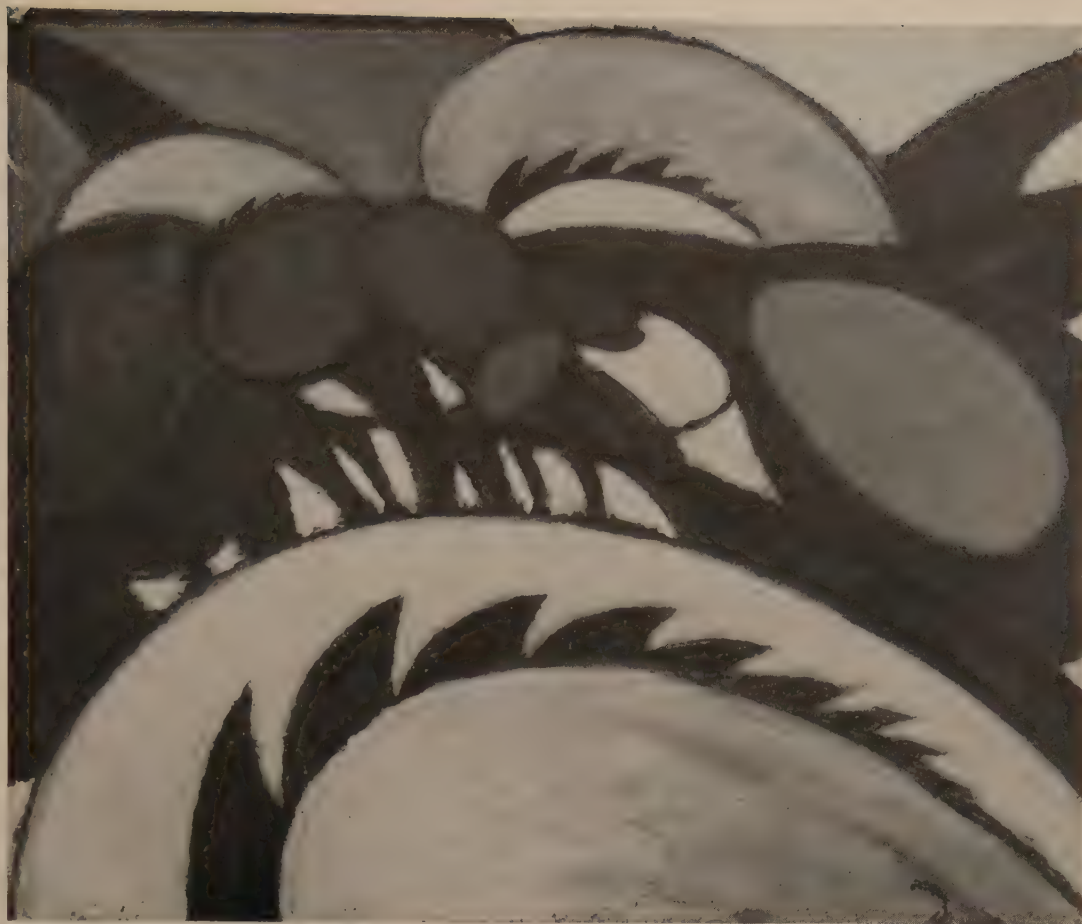


Cartier-Bresson: AT THE CORONATION PARADE OF GEORGE VI, TRAFALGAR SQUARE, LONDON, 1938.



Dore

Arthur Dove: Opposite page, FLOUR MILL, oil, 1938. "... one of the great achievements of his career ... he made a Chinese character out of square, vibrant brush strokes of yellow, blue, brown and black, on a warm white." Collection of Phillips Memorial Gallery, Washington, D. C. Right, TEAM OF HORSES, pastel, 1912. "In his solo appearance of 1912 [at Stieglitz' gallery at 291 Fifth Avenue—see pages 178 to 183] the best pictures were the pastels containing vaguely distinguishable objects in earthy shapes and all-over patterns." Private collection. Photo courtesy of the Downtown Gallery.



ARTHUR G. DOVE, 1880-1946

BY DUNCAN PHILLIPS

THE significant fact in the uneventful and important life of the late Arthur G. Dove is that, after his 27th year, he renounced a career as a successful illustrator to paint in ways unprecedented among his fellow countrymen and different from anything that had been done or was later to be done in Europe or America. So profound was his conversion to non-objective lyricism as a new language for painting in which he hoped to express his inner self that he was spiritually ready to endure any hardship and make any sacrifice in order to paint as he pleased. Dove in 1908 was a discoverer, for his own need and as a pioneer for his country's progress, of a new freedom for imaginative design. He became a rebel against the preconception, still prevalent in American art schools and formidable, at the time, in his father's attitude, that realistic representation is the only excuse for any artist. Compelled to support with farming, etc., his own creative experiments, he resolved to live in rural solitude where living costs were low. The soil attracted him, seemed to call him home. The forms in nature could be his dictionary. The spirit which can emanate from material substance could be his goal.

While he sought for abstract equivalents to the character of his immediate environment and of the objects of his everyday experience, the trend of the abstractionists, both in Europe and in New York, was towards analysis and logic and the functioning of the pictorial elements as if they were mechanical parts. Systems were thriving. A decorative geometric style

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DUNCAN PHILLIPS AUTHORED "THE LEADERSHIP OF GIORGIONE," "THE ARTIST SEES DIFFERENTLY," AND MANY ARTICLES AND MONOGRAPHS.

was in the making. For his own personal reasons Dove had become a hermit, far from the changing fashions and fluctuating theories of the art world and its gregarious confusions. It soon was evident to him that he was destined to be an independent alchemist. He would compose with the music of colored shapes. He had found a new direction. Ever so many Americans were following where he had led. The abstract was now a thoroughfare for fashionable traffic. But there was for him a less travelled trail—the way of caprice and fantasy contained in unliterary form and color. In the history of our period in painting he will be remembered as one of the few great individualists among the many contemporary painters of abstraction.

Arthur Dove had such a genuine love for the farm, its tools, its sheds, its animals, its soil, its seasons, that one would naturally assume that he had been a country boy and the son of a farmer. That is only partly true. His father owned a farm near Geneva, N. Y., but he also owned a brickyard and city real estate. He was a conservative business man who expected his boy to get along, to make money. Since he had drawn pictures at the age of seven he could earn a good income as an illustrator. Arthur went to Hobart College for two years and finished at Cornell, graduating in 1903. Illustrating for magazines seemed to him the best compromise between his taste and talents and his father's will to have him succeed. Success was easy. From 1903 to 1908 he contributed to COLLIER'S, MCCLURE'S, JUDGE, the old LIFE, and the SATURDAY EVENING POST, and was rated one of the best in a period when the illustrators were famous and prosperous. One of his closest friends was Alfred ("Alfie") Maurer, son of the Louis Maurer who drew

race horses and fire horses for the Currier and Ives prints. "Alfie" had parental encouragement to become a professional painter and after studying with William M. Chase, won first prize in 1900 at the Carnegie Institute, Pittsburgh, with a good example of his teacher's admiration for Whistler. On a visit to Paris young Maurer saw the work of Matisse and from that day he revolted against the twin tyrannies of tradition and of the too easily achieved success. So it was to be with Arthur G. Dove. He also went to Paris and saw the moderns. That was in 1907 when Matisse was at the beginning of his best period. Arthur Carles and Maurer were with Dove during that exciting time of discovery, self searching and sudden conversion. Of the three only Dove was able to detach himself promptly from the exciting European innovations. In 1910 Alfred Stieglitz, looking about for young American painters who were unafraid of change and unstandardized in their non-conformity, assembled for exhibition a group which included along with Maurer and Carles and Dove, John Marin, Max Weber and Marsden Hartley. Two years later, in 1912, Dove had his first one-man show at the famous little experiment station entitled "291". His works were already abstract in character, and Arthur Dove's father was even more furiously disapproving of his son's apparent madness in giving up illustration for abstraction than Alfie Maurer's father had been when his prize winner son turned deliberately into an obscure eccentric. But Alfred Stieglitz afforded a haven for the disinherited followers of the gleam. From 1912 to 1946 Dove had a yearly opportunity to show his work at Stieglitz' various galleries, successively at "291", the "Intimate Gallery" and "An American Place". The old impresario was a loyal and devoted admirer and a steadfast supporter of Arthur Dove to the very end.

The reason that Stieglitz persisted in his sponsorship of Dove in spite of the obstacles and discouragements he encountered in trying to make him appreciated and understood was precisely the fact that he found in him a rugged American quality of integrity and independence. Dove had something of his own to say and he was not only unafraid of change and wholly unstandardized, but courageous enough to be different from the other moderns and so personal as to discourage standardization. Not being a follower himself he would disapprove of a following. Yet he could outlive the fashions if he remained consistent in his self-development and strong in the faith. My own discovery of Dove about 1922 was important in my evolution as a critic and collector. I had the writer's usual weakness for painters whose special qualities could be interpreted and even perhaps recreated in words. Fascinated from the first glimpse by Dove's unique vision in which the homemade simplicity of a countryman was combined with sophisticated subtlety and distinction, I then learned that I was being attracted to an artist *because* he was strictly yet sensuously visual, one who probably would resist all my efforts to interpret or even wholly to understand him. Perhaps he did not fully understand his own inwardness but felt a compelling urge to interpret nature in terms of his more or less playful devices and technical inventions. One could not analyze him. He was no diagrammatic designer. He was so whimsical that he would be embarrassing not only to the literary critics but to the painters and teachers of painting who deal in theories and group movements, in demonstrating or being demonstrated, in classifying or being classified. Dove in later years talked about triads of color and "special conditions of light." Some tones were light-reflecting and some were light-absorbent. Mat surfaces could be rich and sensuous. There was the earthy, the elemental, to be en-

joyed in paint and yet somehow subtleties of modulated color were fascinating and not to be thought inconsistent with a passion for happenstance and the accidents of light, time, and weather. All this was a painter's thinking—not that of a geometrician or a showman.

Dove's whole life changed when in Paris he discovered that the potentialities of abstract patterning would enable him to create painterly equivalents to the intrinsic character of objects—each visual perception a challenge to a lyrical metamorphosis in which the essence of nature's reality would be related to himself in a fantasy of color shapes merging the external object with a personal, indefinite mood. It may have been years later that this single-minded aim became clear to the artist but in 1908 when he returned from Paris he felt free to start his experiments, his working from the object inward to an expression of himself, a sensuous experience, instead of from an imposed pattern or theory outward to a coded stylization of the object, an intellectual exercise. It has been correctly said in criticism of Dove that he never changed very much once his course was set and his independence declared and his workshop duly isolated. That is true but it was not his weakness. It was his strength. There was time for insight in solitude and a great capacity for growth in the man as he worked with his hands, assisted by his wit and guided by his inner eye, inventing new configurations, experimenting with and perfecting the reflecting or the mat surfaces and the unified or the contrasted textures. Of what he had seen in Paris much was immediately discarded as of no use for him. Matisse, for instance, disappears as an influence after that first picture of a lobster which Stieglitz included in the group show of 1910. In his solo appearance of 1912 the best pictures were the pastels containing vaguely distinguishable objects in earthy shapes and all-over patterns. Already he had settled on a farm and resolved to make it his first research laboratory, remote from the city's varieties of attraction and distraction, really close to nature and the elements. His first two years of exhibiting had been for him a time of embattled controversy. Dove's work was shown in New York and Chicago and attracted more critical attention than it did in his later and greater years. He was seeking to explain what he was driving at and his talk was inclined to be more wordy than clarifying. He only began to make himself clear when from 1912 to 1918, still in pastel, he referred humorously to cows and goats and farm implements, suggesting animal hides and rusty metals, ferns and leaves and water tumbling over rocks. Then came the period of collage. It was while he lived in a houseboat on Long Island. Braque and Picasso had shown the way with their arrangements of sandpaper and playing cards and newspaper clippings and strips of cloth or linoleum, "under the assumption," in the words of Jerome Mellquist, "that anything can be material to the painter. Such insistence upon the object clarified Dove's own pursuits." What he wanted for himself was a painter-substance evocative of his rural or, for a while, of his waterfront existence. His raw materials would contain not only pigment and canvas and panels but sand, moss, weathered sails and wood, rusted iron, the animals of the pasture and the barn and the wild life of the fields and the air.

In the Museum of Modern Art one stops in pleased surprise before Dove's *Grandmother*, a portrait achieved with a sample of her needle work, a page from her Bible, a flower and fern pressed within, and shingles from her old house. In the collage *Nigger Go Fishin'*, which was exhibited in the Contemporary American show at the Paris Jeu de Paume in 1938, we think of Mark Twain rather than of Braque and



Dove: GRANDMOTHER, 1925, collage of wood, needlepoint, page from Bible, pressed flowers, 20 x 21¼. Collection of the Museum of Modern Art.

Picasso. Against a background of trout pool, painted in tones of shadowed and dappled green, sand, blue and brown, among the objects arranged and enclosed behind glass in a box are sections of bamboo rod, a rotted stump from an old tree, buttons for the black boy's eyes, and a glimpse of his blue denim overalls. The ingenious use of these things to bring out their contrasting textures and amusing theme has made the contrivance celebrated and admired even by those who have failed to appreciate Dove as a painter.

Perhaps the most unique achievements were the paintings in which metallic tones were incorporated and a light opposite invited to bring out radiations and reflections. In *Golden Storm*, an opening of the sky gleams with the dust of gold leaf applied to a rough block of wood. Cloud and earth forms in tones of coppery light overhang black waves which toss in agitation. Blue-green grasses bend in the blast. One thinks of Ryder's *Jonah* and *Flying Dutchman*. Another picture of an early date, also painted to be hung opposite a window, represents an expanse of ice thawing under a sun, the radiations of which are described vividly in the brush strokes. A favorite theme was *Willows in the Rain*, first done with actual twigs flecked with gelatin against a sheet of glass, a collage bought by Georgia O'Keeffe. She has always been one of Dove's most genuine admirers. Much later, in fact during his latest period, he painted rain once more, with columns of silver leaf which are dazzling opposite a window, darkling when the light is from the side. The silvery sheen or shadow dramatizes the movement of white and gray papers which turn and float and fall in a slanting rain. Brown branches traverse the crystal space.

There was a time from 1932-38 when Dove was so close to the soil on his father's farm and so happy in his physical toil and contemplative solitude that a primitive pantheism possessed him. There was worship of the sun and moon. He looked right into a glow of morning sunlight over the ploughed furrows or else into the face of the full moon as it rose above the haunted hills. He was aware of the cycles of life and death in nature, of decaying tree trunks returning to the soil while the wind blows and new life begins. Like Thoreau by Walden Pond, Dove had become a poet in seclusion. The late Paul Rosenfeld in the chapter on Dove which is the best part of his best book, "Port of New York," noted the painter's "wish to coincide with the objects before him, to catch their actual substance." The artist was half serious and half smiling in such pictures as *Cows in Pasture*, one of the masterpieces of the farm period, executed in tempera colors and a wax emulsion on a carefully prepared ground of talc and glue. The unobtrusive craftsmanship contributes to the expression of the title which, in this instance, is very important. The heavy sluggish shapes, the dull and mossy greens and browns, provide the mental picture of the animals at rest. Black and white and dun-colored, they are huddled in a pasture, their hind quarters settled comfortably into congenial turf. One head is seen. Silhouetted, a bull calf has a sleepy eye, and there is a bit of clover on his brain. The lazy contours suggest the slow and drowsy rumination. Cows too have their streams of consciousness. Painted in that same velvety surface are two *Reminiscences*, one of all-pervading Indians on a lake, the other, also an Indian one, a memory of a day of wind-blown trees and a kite riding the gale and a cloud shaped like



Dove: RED BARGE REFLECTIONS, 1932, oil. Collection of Phillips Memorial Gallery.

the head of a moose. Again and again one thinks of Indian patterns. It is not exactly a derivation, certainly not a conscious imitation, but it is a tribute to the decorative genius of the aboriginal Americans.

The upstate farming failed. For a while Dove lived with his wife in a big room which had been a roller-skating rink at the top of a building his father owned in Geneva. There he painted the *Flour Mill* which is, I think, one of the great achievements of his career. The earlier, more actively linear calligraphy influenced perhaps by Kandinsky, in which Dove had emulated the syncopation of modern music, citing, in fact, Negro swing music, had been quite different. In *Flour Mill* he made a Chinese character out of square, vibrant brush strokes of yellow, blue, brown and black, on a warm white. The modulations which are often so exquisite in Dove's mature canvases are, in this small upright masterpiece, scarcely discernible. And yet there is no lack of subtlety. For all their blazing intensity the colors have been far sought and subtly mixed. It is an inspired expression of color as light and of a very special "condition of light." The yellow is unbroken and yet it vibrates, flat and yet it has form. Dove had grown beyond the explosive pyrotechnics of the Kandinsky of 1912 when that intellectual theorist had indulged in improvisation. Dove's arabesque has not only a vital pulsation but majesty and that magic of light which among all our contemporary painters is Dove's alone. The original impression of a high noon of gleaming walls and chimneys under a deep blue sky, the

luminosity accented by swirls of smoke, has found its perfect symbol in unrepresentative brush strokes inseparably and inevitably shaped and colored. Dove has painted the exhilaration of the sun at midday quite as vividly as it can be done with realism and with the added emotion of surprise which reinforces and intensifies the emotion of recognition.

John Dewey has written that "the truly spontaneous in art is complete absorption in subject matter that is fresh." Spontaneity in painting is not exclusively synonymous with a quickly improvised technique. There are many spontaneous technicians who have nothing original in their vision nor anything of any consequence to convey—only their virtuosity in display of their particular instrument and its imitative or immediately evocative possibilities. There are also great artists whose absorption in a fresh new world is so complete that their mental and emotional response to immediate experience can be lightly or roughly sketched, as in Dove's little watercolor notes, but cannot be fully realized until the conception and emotion can be "recollected in tranquillity" and the sketch revised and the final form painstakingly and lovingly rendered in subtle and beautiful surfaces; until the inner eye's requirements have all been realized in more sensitized relations. The magnificent first versions of John Constable's most famous landscapes, which are so much greater than the elaborated and tightened replicas for the public exhibitions of the period, were not sketches at all. No matter how quickly they were brushed we may be sure that their final execution was pondered for

posterity. Only little children for whom all the world is new can paint as the bird sings. Of course there are the winged moments of the great expressionists from Tintoretto to Constable to Van Gogh to Marin. But, again to quote Dewey, "man is not a bird and even his most spontaneous outbursts of expressive are not momentary." Even optical impressionism is unconsciously conceptual and in pursuit of a reasoned purpose. Whether the tempo is slow or speeded up depends upon the kind of expression desired. Arthur Dove was a conceptualist and a craftsman. He had a whimsical, intimately personal way of seeing and thinking about what he saw. The first ideas, a depiction of electricity in the air through a fanciful imagery of winter trees, their twigs wired to send out messages, or perhaps some butterfly wing inspiring a stream of delectable colors and lines; such food for his eye needed time for digestion and assimilation into his designs of colorshapes. Dove had freshness of vision always but only on rare occasions was he satisfied with technical spontaneity. More often his resourceful, planned, and patiently manipulated craftsmanship was none the less integrated with his freshness of subject-matter for being both deliberate and painstaking.

He had the self-reliant and adaptable character of the pioneer. When he had to support his painting and make it possible with the farm and the boats, when he went back once in a while to illustration, the time at his disposal for technical experimentation was limited. Later when he became an invalid because of organic heart trouble—a condition which was to keep him inactive and confined to his room for many years, he did not permit this misfortune to end his career as a painter. It did not even interfere with his annual exhibitions

at An American Place. What it did was to give him more time to develop the potentialities of his art and the range of his power in adapting technical execution to an even more profoundly personal conception. And so during his later years at Centerport, Long Island, he painted his most sumptuously colorful arabesques, such exquisite decorative designs as the *Green and Gold and Brown* and the *Pozzuoli Red* as well as the *Rain or Snow* to which I have referred, and the *Willows* in the collection of the Museum of Modern Art. In his joyously executed compositions he was truly master of his fate and captain of his soul and conqueror of adversity and infirmity. He had been as full of sap and gusto in his earthiness and acceptance of all life as Walt Whitman, but he always had a sweetness and a droll whimsicality which old Walt would not have understood. Success came at last. He died at the moment when the return to favor of romanticism and the standardization of abstraction made his lone individualism in romantic patterning understandable. Had not art in his time tended to become too collective? And had not he remained an individualist even in the abstract field, which is the one most likely to be standardized and weighted with dull specifications? Dove was never dull and never stereotyped. He was a visionary and a nature poet like Ryder but he was also a craftsman who loved a good job of painting for its own sake. In my notebook I find a quotation which I attributed to Elie Faure, but not even Walter Pach who translated it can recall to what book it belongs. "When the professional artists transform Academies into associations of private interest surrounded by a servile multitude Art can do nothing but take refuge in a few solitary hearts."

Dove: GREEN AND GOLD AND BROWN, 1941, oil. Collection of Phillips Memorial Gallery.



OLD ARCHITECTURE AND NEW PLANS

BY FREDERICK GUTHEIM

WHEN you walk out on Meeting Street in Charleston, you savor an atmosphere unique among American cities. The native palmetto and the sweet-scented oleander, the proud mid-winter gardens of pink camellia-japonica and yellow opopanax, form part of the city's charm. But the greater share is contributed by the cobblestoned streets and picturesque alleys, lined with hundreds of houses, churches and public buildings a century or more old. Other cities proudly boast of their few remaining architectural landmarks; only in Charleston have entire sections of the city the authentic character of antiquity, unspoiled and unmarred by modern intrusions. Alone among our major cities, Charleston has this priceless quality.

Compounded of a rich native architectural heritage, and exotic influences from France, Spain and the West Indies, Charleston buildings show fresh adaptations to local conditions. "Houses stand sideways backward into their yard and only endways, with their gables toward the Street," as an eighteenth century visitor observed. The distinctively regional qualities of Charleston's building tradition are everywhere to be found. They are stamped on entire blocks, whole streets and neighborhoods of the city. They are not reserved for a few carefully preserved historic buildings.

A great city of the past, Charleston also lives in the changing present. Flavorful characters are still to be found crying their shrimp and porgy in Charleston's venerable streets—between fringes of parked Chevrolets and Fords. The mansions of the ancient rice-planting aristocracy have still their original splendor—but next door is an improvised parking lot.

The present is nibbling away at the past in Charleston, as in most cities. In Charleston modern changes are subtly eroding a priceless national asset. If the process is allowed to continue, the Charleston atmosphere will disappear. When that time comes the Yankee tourist dollars will disappear too, the dollars on which so much of the city's prosperity normally depends. The process of uncontrolled change is eating into the city's pocketbook as well as into an architectural heritage that belongs to the entire nation.

Perhaps Miami can afford to be garish and ugly; Charleston cannot. She cannot ignore the changes that are increasingly taking place in the older quarters of the city, the helter-skelter process of tearing down a building here or there, of remodelling a house into a tea shoppe, or erecting a filling station where once a garden stood. At some point, and soon, a stand must be taken beyond which no further uncontrolled changes will be allowed.

This problem cannot be satisfactorily resolved, as it has elsewhere, by purchasing a few buildings of architectural and historic interest, restoring them, and presenting them to municipal visitors; too many buildings are affected. It can hardly be done in a living city by turning large areas into vast open-air museums, as has been done at Williamsburg. The city still functions as an entity. That is at once its weakness and its strength.

Charleston's difficulty, one that many cities have not yet appreciated, is of making those countless careful adjustments to changing urban requirements. The importance of saving not only antiquarian or esthetic values, but of constantly re-tailoring the city to meet the needs of its inhabitants—and of adjusting these conflicting claims one with the other—is the

foundation problem. How such decisions are to be given effect comes afterwards. Other cities are paying attention to how Charleston is meeting these problems, cities whose oldest building of importance may be only the railroad station, for their solution affects the future as well as the past.

In dealing with this problem Charleston was fortunate in having the Carolina Art Association—a veritable granddaddy of art associations, now just ten years short of its century—and a young and imaginative man, Robert Whitelaw, who refurbished and modernized the Gibbes Art Gallery, built up a notable collection of Americana, and commenced an outstanding series of temporary exhibitions. But more important, under his leadership the Association branched out into a wider range of activities.

The historic but long abandoned Dock Street Theatre was rebuilt and reopened by the city and the WPA, and the Association was given its management. America's first theatre, it had opened in 1736 with a performance of George Farquhar's "The Recruiting Officer." For the last decade it has been the center of local dramatic activity, where music, the dance, lectures, films and other activities long excluded from the city for lack of a proper auditorium have found their audience. The Association has also sponsored a Student Theatre, and in all of its activities education is of cardinal importance. Through the public schools, the Association's influence reaches into larger and larger numbers of Charleston's 25,000 families. Its hand is on the pulse of the city.

While this program was getting into its stride, the Association organized its Civic Services Committee. A practical demonstration had been made of the use of historic buildings in the Dock Street Theatre. Before that Charleston's Society for the Preservation of Old Dwellings had labored in a modest way. But more was required.

A comprehensive survey was made of the city's buildings, dating and classifying them according to their importance. The survey was published by the Association in the form of a handy illustrated guide to Charleston architecture, and 11,000 copies were promptly sold. It fitted well into a publication program that had previously issued "Plantations of the Carolina Low Country" and a collection of reproductions of Charles Fraser's "Charleston Sketchbook." Significantly, nearly two hundred Charleston business firms contributed to the publication fund for the guide, "This is Charleston." A big step forward had been taken in developing a sounder appreciation of Charleston's architectural heritage among both residents and visitors.

Important as architectural appreciation was, it had to be given practical effect. Members of the Civic Services Committee had been active in drafting the 1931 ordinance, since copied in a number of other cities, directed at the preservation of historic buildings. But they knew that only two small "old and historic areas" were covered by this zoning law, leaving hundreds of other buildings unprotected, and that the administration and enforcement of the law was weak. It was equally apparent that such negative measures could not be really effective.

A series of city planning studies were launched by the Civic Services Committee. To support them the Carolina Art Association has raised more than \$44,000 since 1940. Large r

More Telephone Service for more people

From the 1946 Annual Report of the
American Telephone and Telegraph Company

1 In NO YEAR since the telephone was invented was there such a remarkable increase in the amount of telephone service furnished to the American people as in 1946. The net gain in the number of Bell telephones was 3,264,000, or more than twice the gain for any previous year. Additional telephones were installed at a rate averaging more than 25 a minute every working day.

2 Achievement of this kind reflects the skill, energy and determination of the 617,000 people working together on the Bell System team. What has been done has not been done easily. Many thousands of new employees have been trained in telephone work. It has been necessary to overcome serious difficulties caused by the persistent scarcity of certain essential raw materials needed in large quantities.

3 Most of those who were waiting for Bell telephone service at the start of 1946 had been cared for by the year's end. In addition, the System was able to take care of more than 70 per cent of all new applications received. Yet the total number of new requests for service was so great (there were more than five million) that at the beginning of 1947 there were still about two million people waiting for service.

4 We are working hard to remedy this situation and also to reach the point where all calls can be handled with pre-war speed or better—in short, to give every customer the kind of service he wants when and as he wants it. With experience at hand in abundance, and with new tools and techniques, the Bell System looks forward to steadily increasing achievement in service to the American people.



BELL TELEPHONE SYSTEM



tional foundations, like the Rockefeller and the Carnegie, have helped with substantial grants.

With skilled technical assistance, the Committee's studies now pointed out the effects of ill-considered restorations. They also showed how haphazard expansion of the city made new problems. Their research uncovered the changes that were taking place in the commercial center of the city, destroying older values without creating corresponding new ones. They pointed to the magnitude of future problems, of new highways, automobile parking, housing, recreation and other demands that were being made on the city. They asked what could be done



Dock Street Theatre, Charleston, rebuilt and reopened by the Carolina Art Association, in its program of city planning.

to satisfy these new requirements within the framework of the old peninsular city between the Ashley and the Cooper rivers. Did this mean the end of the old Charleston that had seen the centuries pass, with its narrow streets and gracious homes?

Gradually a working pattern began to emerge. Fresh studies of the city were made. A tendency to tear down buildings near the commercial center to make parking lots was found. An ominous demand was heard that streets be widened to permit more traffic in the downtown area. Main thoroughfares were choked with a deadweight of parked automobiles, and a decentralization of the traditional shopping center was resulting. This whipsaw, destroying architectural landmarks on the one hand, and central area land values on the other, would shortly make mincemeat out of the heart of Charleston.

The Association came up with a soundly conceived proposal for establishing municipal off-street parking areas, self-liquidating to the last penny of its \$1,500,000 cost. Worked out in detail, with models, blueprints and real estate appraisals, this plan would relieve the pressure on the old sections of the city and help stabilize commercial activity. Widely discussed, the plan still hangs fire, the only brass-tacks scheme standing between a fatal hardening of the 25-foot-wide traffic arteries of central Charleston and a wholesale destruction of the city's architectural heritage.

On immediate issues the Association concerned itself with the slum clearance and rehousing program for the city. Constructive recommendations led to the rehabilitation of a far larger area than that actually cleared. The design of new housing that skirted the zone of important buildings that should be preserved was modified. The architecture of Charleston's new housing developments was improved. Soundly designed

older structures in new housing areas were saved for community buildings.

By securing the cooperation of property owners, the wanton and senseless destruction of many fine old buildings has been forestalled. An imaginative approach to the problem has revealed new uses for old structures, often providing new sources of revenue for their owners. The sustained educational efforts of the Association have had their effect. Only an occasional indifferent land owner is now unaware of the importance a large segment of the community attaches to its old buildings; only a callous and hardened one does not heed mobilized public opinion in the management of his property.

But the Charleston realists know that their work has just begun. The activities that have been so well inaugurated will be continued. A new device in the preservation of important buildings has been created in the recently incorporated Historic Charleston Foundation. The corporation is empowered to purchase, restore and manage properties worth preserving, and will seek "not only to preserve the best architecture of the city but also to make it available for continuing use in the life of the community today." It has broad educational objectives and will participate in the larger aspects of city planning as well. In its own activities, and through cooperation with other community organizations, it will lend powerful and distinguished support to Charleston's effort to preserve the best in its past while, at the same time, liberating its creative energies for future growth.

Many of our older cities, where the delicate surgery of city planning rather than careless butchery by single-minded traffic engineers and real estate developers is needed, can profit by Charleston's experience. The cherished Independence Hall area of Philadelphia is now the subject of belated study by the City Planning Commission. In St. Louis the old warehouse area is to be preserved as a memorial of the city's most historic period as the center of the western fur trade. In Boston the Faneuil Hall district is being delimited as a conservation area. In Baltimore the old port district, where the celebrated Baltimore clippers were outfitted for the China trade, has attracted atten-



Dock Street Theatre, interior showing the restored auditorium.

tion as an area deserving preservation. Everywhere the old market areas, expressive of great economic eras, and the historic neighborhoods of cities now great, are being reconsidered. Some of them are already gone forever. But in many the past may be able to live on good terms with the future if imagination can find the way. Charleston is showing that can be done.

BOOK REVIEWS

The Meeting of East and West. By F. S. C. Northrop. The Macmillan Co., New York, 531 pp., illus. Index. \$6.

One of the meanings of the second World War, which was really the first World War, as F. S. C. Northrop points out in the opening chapter of his study in the ideological bases of civilization, is that we are forced to face seriously the problem of our relation to the Orient. This is unquestionably the major problem of our time, outranking even that of our relations with the U.S.S.R. It is a problem sadly confused by the centuries of imperialism and by Japan's recent attempt to solve it once for all by force of arms.

No ordeal by arms is going to settle this problem. The only method that holds any promise is that of the gentle response of understanding. Interestingly enough, the first group of people in the West to reach a plane where any true meeting of minds with the East can come about is that of the artists and the art historians. This is said with due respect to the great contribution of the Jesuits, the missionary scholars and students of comparative religion and language like Max Müller and James Legge, Arthur Schopenhauer, Buddha's great pupil among European philosophers, and even Arnold Toynbee, who shows in all his work a deep interest in Far Eastern ideas.

After several hundred years of contact, our artists and art historians have really begun to understand Far Eastern art. At first they found this art primitive, like the efforts of children, and "utterly lacking in perspective," our great academic touchstone. Now we are inclined to value this art very highly indeed; some of it, Chinese landscape painting, for instance, as possibly the highest achievement of man in this field. Americans have had an honorable role in bringing about this deeper understanding of Far Eastern art, the forerunner among them Ernest Fenollosa of

Salem, Massachusetts, whose teaching stirred the leaders of Japan to salvage the best elements of their old culture. Others among the many who have played important parts are James A. McNeill Whistler, John La Farge, Arthur Wesley Dow, and Denman Ross.

In the past seventy-five years powerful influences from the Far East have appeared in European and American painting and influences from the West have all but submerged the traditional arts of the Orient. Some of these manifestations may be dismissed as the work of mere copyists, but even here one must admit that something interesting has taken place, a kind of interchange of identities, the meeting of two streams where one becomes the other. Later, the new stream takes on its own character. This second stage has now been reached so far as Western art is concerned, and in our own time and country it may be seen very clearly in the work of a group of artists on the Pacific Coast where the pull of the Far East is felt almost as a physical presence. The pioneer of this group, which is in no way organized, is Stanton MacDonald-Wright, of Santa Monica, who in his painting and in his teaching at the University of Southern California, has shown a profound understanding of the esthetics and philosophy of the Orient. Others are Mark Tobey, of Seattle, one of the few American painters to achieve major expression in what Professor Northrop calls "art in its first function"; William Gaskin, of San Francisco, a deep student of *Zen*, which is the philosophy behind some of the highest achievements of Chinese painting; and Morris Graves, of Seattle, one of the most introspective of American artists, who paints to "remark upon the qualities of our mysterious capacities which direct us toward ultimate reality." The work of these men is in no way imitative of Far Eastern art, yet it cannot be fully understood without reference to the thought life of India, China, and Japan. Understanding it, we shall be on our way to the true meeting of East and West.

How can we approach this place of understanding? Those who know Oriental art deeply already have a guide, but it is a long road, and those of us who get our ideas through words must look

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forward to many years of plodding study unless some one provided us with a master key to open some of the gates. It is here that we find a great contribution in the work of F. S. C. Northrop, and in that of such other writers on the subject as William E. Hocking, William S. Haas, George P. Conger, Ananda K. Coomaraswamy, and Wing-tsit Chan. The particular merit of Professor Northrop's work is that he shows the profoundly important role of art.

"The Meeting of East and West" has an extraordinary range. It might be called the prolegomena to a "Summa" for our age, which, in the working out, could prove as adequate in bringing a new unity and order into the present accumulations of Western scientific philosophy and its ramifications in our religious, esthetic, moral, political, and social ideas as the "Summa Theologica" of St. Thomas Aquinas proved in the 13th century. It is with a single phase of Professor Northrop's monumental work that we must concern ourselves—its theory of art and its concept of the primacy of the esthetic, and of the esthetic continuum. One is used to the fact that every philosopher must somewhere find an appendix for esthetics. The striking fact here is that esthetics is not lugged in as an afterthought. It is the very primal stuff of the argument and furnishes a major clue to the solution of the central problem. What is even more striking at first glance is that the work is illustrated with reproductions of paintings and sculptures. One might quarrel with some of these illustrations, but the great thing is that they here are in an important study of world problems and world ideologies, and that most of them are very good indeed and much to the point, especially those relating to Mexico and the Far East. One hopes that other writers will follow Professor Northrop's lead. Certainly such writers as Spengler and Toynbee might have benefited from a few reproductions of what are the truest records of a civilization, its works of art. In every culture that we know about there have been close analogies between religion, philosophy, social and political forms, and the works of art that embody the meaning of these institutions. Art is often the only thing that survives as concrete evidence, while the other factors have either disappeared or become so mixed with later historical development that they have lost much of their value as evidence concerning the earlier periods.

One might differ with Professor Northrop on some points. For one, do not find in the Confucian concept of *Jen* (human heartedness, benevolence) the metaphysical implications which are here set forth. One could wish too that Professor Northrop had gone to some of the more profound Chinese writers on the art of painting, for instance those translated by Osvald Sirén. Students of Chinese history and philosophy may want to change the focus here and there. But most of these criticisms lose importance in view of the fundamental soundness of the author's main thesis and his endeavor to see the whole field clearly.

The chapter on Mexico with its culture "extending to the humblest Indian of the villages, rich in things esthetic and in the religion of passion, beauty and worship" is unquestionably the best short account of the complex civilization of our neighbors to the south written by an Anglo-American. The comparison of the Mexican culture with that of the United States, where "art tends to be merely a utilitarian instrument or an unnecessary luxury brought in as an afterthought," is telling. The chapter on the United States searches out the root ideas of our democracy. It is a probing analysis which shows that our free culture, with all its great virtues, has missed the "esthetic and emotional riches of art for its own sake and a religion of the emotions as well as the intellect"; has tended to "leave the modern Anglo-American man in the state of esthetic and emotional blankness and starvation" and to fall into the serious fallacy of identifying "the whole of human value with nothing but restrictedly economic utilitarian value."

In the quite wonderful opening book of "The Works of Mencius" there is a colloquy between a philosopher and a ruler whose mind is fixed on utility. "Mencius went to see King Hui of Liang. The king said: 'Sir, you do not consider a thousand *li* to be far to come. Surely you have something to profit my state.' Mencius replied: 'King, why must you speak of profit? Are there not also benevolence and righteousness?' " Professor Northrop comes to a Mencius to our troubled and divided civilization to warn us that if we restrict ourselves to narrow utilitarian values and refuse

to reexamine the bases of our thought and behavior we can never hope for a meeting between East and West outside the field of conflict; we cannot even bridge our own divisions and are in danger of losing our soul and the world with it. But this dire possibility does not drive him to sound a retreat to ancient loyalties and traditional values, either in religion or in the humanities.

What then does he propose as an approach to the solution of the problems of the Western world and of its relation to the Orient? The answer is one which is of the greatest importance to everyone concerned with art. It is a welcome change from most of the opinions heard during recent years in the many discussions and conferences on the place of the arts in our society. One has grown used to the practical man's point of view, dreadfully repeated, that we must not waste our time on questions of "mere esthetics" but must go on to find a place for art in the service of advertising, industry, or commerce; or, failing in some such happy solution, begin retraining our artists in more socially useful activities. This last used to be the standard response of politicians during the days of the Federal Art Project. For Professor Northrop such a solution would be tantamount to saying that if the foundations of your house are not as secure as you would like them to be, the thing to do is to shovel half of them away. Professor Northrop does not see art as the handmaid of business. The philosophy of culture to which his analysis takes him provides a rich, diversified, and comprehensive philosophy of art. "It is," he says, "because of the essential connection of art with the problem and its solution that the illustrations accompany the text of this book."

From the point of view of the artist, the art teacher, and the art historian, the most important ideas in "The Meeting of East and West" are the concepts of the primacy of the esthetic, of the first and second functions of art, and of the esthetic continuum. Modern philosophy, Northrop says, has failed because it has not taken the esthetic component in the nature of things as primary, but merely as a secondary, purely phenomenal factor. The inadequacy of this thesis has been brought home to us from two sources: the discoveries of modern experimental physics, and the intuitive philosophy of the Far East. Contemporary scientists and philosophers have come to feel that there is need for a new clarification of the relation between the theoretical and inductive factors in science. The Wilson cloud chamber experiment, in which the physicist comes nearest to an experimental verification of what his theory defines as an electron, is a good example of this problem. The physicist does not see electrons in this experiment. What he does see are flashes in a cloud. Now if these flashes, which are esthetic differentiations in an esthetic continuum (a gray cloud of gas), are merely secondary, how can the physicist's theory be confirmed? In other words how is it possible to make use of the esthetic component to prove one's primary postulates unless this esthetic component itself is primary and irreducible? This is the conclusion to which science is driven. The acceptance of the conclusion means that "the esthetic factor is as primary and hence as justified a criterion of trustworthy knowledge and of the good and the divine in culture as is the theoretic component." This entails a reversal of the basic assumptions of modern European thought and affirms "the basic insight of the Orient." The esthetic component (the blue of the sky) given an immediate awareness, and the theoretic component of science (the theoretically known number of the wave length for blue in electrodynamic theory), both become primary and irreducible, the one to the other, and hence ultimate. Esthetics and logic (and a mathematics defined in terms of logic) then become the primary subjects, the one not less important than the other, and physics, psychology, and the whole range of our value judgments will be derived from them.

The consequences of this reversal for art would be tremendous, and in making it the West would stand face to face with the East, which has always insisted on the primacy of the esthetic. It is obvious that the term, esthetic, as used here, is much broader in definition than the traditional esthetics as a branch of philosophy dealing with standards of taste and judgment in art.) Here East and West find common ground for an approach to their most serious problems. What the West needs is not only a new empirical base for its scientific postulates but even more a

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firm base for its values. What the East needs is Western science, and, as shown by the example of Japan, it is only too ready to make use of it. We in the West, however, have been slow to understand the profound intuitions of the East. These, as Professor Northrop presents them in his chapters on India and China, include not only the affirmation of the primacy of the esthetic component in things, but also a set of intuitive concepts concerning the nature of the esthetic continuum. Professor Northrop classifies these into four types, but for our purposes the most important are the concepts of the differentiated and the undifferentiated esthetic continuum. The first, the differentiated esthetic continuum, represents the totality of the immediately apprehended with nothing abstracted away. This is not difficult for the Western mind to grasp. With the concept of the undifferentiated esthetic continuum, which is that of the immediately given, apart from all its differentiations, it is another matter. Here the whole bias of Western philosophy since Locke and Berkeley and Hume, and the common sense ideas based on their thinking, get in our way. We have tended to regard the esthetic continuum as nothing but an aggregate of secondary and tertiary qualities, that is, of sensations and feelings. But as Northrop says, that is not the whole story, because not only must we take these qualities as primary, but what we apprehend is not simply colors, sounds, flavors, pains, pleasures, and their immediate sensed relations in space and time, but all these in a field. William James has pointed out that only at the center of this field do we find definite, sharply contoured data. The remainder of the field is indefinite and indeterminate, but still we must say that it is given with the same immediacy as the differentiations within it. When, through abstraction, or contemplation as the East would do, we are able to think of this continuum without its differentiations, then we have arrived at the indefinite or undifferentiated esthetic continuum. Careful reading of the text will make this idea clear.

The mastering of these ideas is necessary not only if we are to understand the deepest intuitions of the Orient, but also if we are to understand the highest expressions of Oriental art and to realize the wider reaches of art of which we ourselves are capable. As Professor Northrop points out, Oriental art tends to convey the esthetic component in the nature of things for its own sake. This he calls "art in its first function." Western art, on the other hand, until very recent times, has tended to use a "geometrically defined perspective to convey the theoretically conceived, perfectly geometrically proportioned external material object or the doctrinally defined divinity" of the religious subject. This he calls "art in its second function." A recognition of these two functions of art is implicit in the work of modern artists and explicit in such a statement as that of Kasimir Malevich that the supreme value of a work of art lies in the immediately experienced, and that while objective representations have nothing to do with art, they do not necessarily preclude high artistic value.

The "second function" has produced some great art, as well as some that is mediocre or worthless, from the religious art of the Middle Ages and the Renaissance to the American scene school, the socialist realism of the U. S. S. R., and the advertising art now being used in the glorification of industry and commerce. The

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phases of modern art from the impressionists to Picasso, Kandinsky, Malevich, Mondrian, and the American artists who have turned toward the Orient are movements toward "art in its first function." This shows very clearly in the way these artists have turned away from the perspective developed in the Renaissance. This perspective is a geometrically defined technique useful in setting off and placing objects in a theoretically defined public space, and also in achieving the closed total effect of western dramatic composition where everything is slanted toward a single focus. It has no relation to the immediately experienced esthetic continuum and is not useful for the purposes of the modern artist and the Oriental artist who seek to convey it. These artists do not want to isolate objects in an "out there" but rather to work for a harmony of the inner and outer. Western artists have been coming to see that this perspective automatically rules out "art in its first function" and so forbids the artist to enter one of the avenues of his highest truth. Academicians have been reluctant to recognize this, but public interest is slowly forcing acceptance of the new conception.

These paragraphs embody a rough approximation to some of the ideas in Professor Northrop's provocative, timely, and profound book together with some comment upon them. For a fuller understanding the reader must go to the book itself. It is not always easy to follow, and requires careful reading and rereading. But it is worth the trouble, especially to the artist and art teacher, for Professor Northrop, who sees art intimately involved in the major issues of our modern life, has brought a world of new ideas into an old subject.

—HOLGER CAHILL.

Tales of Hoffmann. Edited by Christopher Lazare. Illustrated by Richard Lindner. A. A. Wyn. N. Y., 1946. \$5.

Hoffmann has had bad luck with illustrators. In my French edition of his tales, one plate shows a young man in purple tights and vari-colored trimmings, over the caption: "*Il était habillé tout en noir.*" The present re-edition of a good group of fantastic stories makes another and more serious mistake in the art of illustration. Being perhaps unaware of what "fantastic" means or what Hoffmann intended, Mr. Lindner has sprinkled the text with a series of grotesques. His drawings are thin, with a great deal of white, and else palely colored; his composition—often successful from its own point of view—is bizarre, like the figures themselves, which are meant to disgust and amuse us all at once. Now the ludicrous allied to the strange gives the grotesque, not the fantastic. The fantastic is solid, or solid-seeming. A witches' sabbath, or the events which happen to Hoffmann's hero when he listens to the remarkable performance of "Don Giovanni," appear as real even until the mind reflects and infers their supernatural character. No doubt the artist should have some freedom in order to add something to literature through visual design. But the very acceptance of a text imposes its limits, regardless of local freedom to conceive a particular scene in a given way. And the editor or publisher should perhaps be the one to make the decisive choice based on his presumable knowledge of *genres*. Otherwise we shall get, and deplore, editions of "Gulliver's Travels" illustrated by Marie Laurencin.

—JACQUES BARZUS

Look South to the Polar Star. By Holger Cahill. Harcourt, Brace & Co., New York, 1947; 554 pages. \$3.

The wisdom of China has at last achieved verbal form in Mr. Cahill's book within a book. The sagacity and sensibility of the Orient has found a voice that makes itself felt between the lines, whereas before the data of Chinese thought had been merely transliterated. The spirit of Oriental paradox, as we of the West so smugly label it, becomes a vital and organic reality in the pages of this strange and absorbing novel. One cannot exercise the "one page, one glance" modern reading method here; there are too many significant shapes that stand as enlivening stimuli in the path. One must halt and feel, halt and refer, not to the theory of living, but to its facts—each page is a center around which the other pages equilibrate like the component parts of a universe.

"Look South to the Polar Star" is written on a plurality of levels of awareness, and is conceived as Lao Tzu conceived his wheel, "thirty spokes joined to a hub make a wheel, but it is the empty space at the center which makes it useful." It is made evident throughout the book that the smallest facts are of significance, not to the furthering of a literary plot, but as small acts in reality are significant for the understanding of life's genesis. Indeed, the facts that one senses, but which are never mentioned and never come into objective expression, become the moving force that unrolls the segment of action, thought, feeling, and understanding. Like life, moving through the pool of time, the book begins in the middle, moves in all directions, and ends outside the aegis of all traditional consummations. Materially it ends because the pages end, but the values of the book go on and on, the repercussions one feels go on and on. Its action makes surface movement, but one is made to understand that the vast and unsoundable depths of existence are generating these visible phenomena. In the conception and writing of the book there is the almost aphoristic suggestibility of Chuang Tzu and the Taoist writers, lying upon and within the statement, and the sudden grasp of long pondered facts expressed with the immediacy of a psychic explosion. There is the spirit of confounding opposites suggested in the Confucian title, *look south to the polar star*, no compartmentalization, no speculation, just an intuitive expression of the unity of life forms and living thoughts when all dualities have been transcended.

In reading the book one can have no favorites; there are no heroes or villains, men or women. One is placed in the seat of nature which never plays favorites but sees humanity simply as life grows following paths that are the groundwork for all organisms, as well as the very solution in which they exist. One thing that struck me continually was that while the continuous descriptions were progressing, there was also an unconscious motivation that became symbolical and that, in its dynamism, forced the outward events into being, and even forced the writer into movements he had not planned. For instance, when Ryall awakens one morning (chapter 15), there are two pages of magnificent analysis of man's struggle to overcome the old incest taboo and creep back into the mother's womb, and at the same time there is the solution to the victory over the complex by a psychic meaning that projects his revolt on the specific point of the girl, Ailes. The ex-missionary, Teigne, who is the still space at the center of

the book's events, is also the inescapable immanence that comes and goes as faith strengthens or weakens, and I prefer to consider his end as being wholly ambiguous—he is always around when one really wants him, like the *Tao*.

Not only in what it says, (and "Look South" has large sections devoted to Chinese painting, sculpture, and architecture) but even more in how it says these things, the book exemplifies the way of the Chinese artist who "becomes bamboo" or tiger or mountain. Its intuitive penetration of the Oriental acceptance of life and its vicissitudes is so thoroughly lived by the author that better than any book yet to come to my knowledge, it imposes its pattern of sympathy and understanding on the reader. For this reason I have indicated it as a curricular imperative in my Oriental esthetics classes. I am certain that within these pages is to be found a key that will open the door of organic understanding to the serious student of Eastern art and life; a sort of healing way to the unfamiliar, but august and unsovereign world vision that Oriental man has expressed for millennia.

Dates and facts are the cold and mortal mechanism of man's conscious desire for order—the living spirit lies elsewhere in the warm pulse of life itself. This book lives, and living, gives us a new breadth of horizon.

—STANTON MACDONALD-WRIGHT.

Picasso: Fifty Years of His Art. By Alfred H. Barr, Jr. The Museum of Modern Art, New York, 1946. 312 pp. and 330 plates. \$6.

Picasso: The Recent Years. By Harriet and Sidney Janis. Doubleday & Co., Inc., New York, 1946. 212 pp. and 135 plates. \$7.50.

Picasso is our most famous contemporary artist. Also our most publicized. Alfred Barr in "Fifty Years of His Art" prints a bibliography of nearly six hundred items, including forty-six monographs, while almost daily, more articles, reviews and books pour from the press. It is not Mr. Barr's intention to add one more interpretation to the list; rather he wishes to furnish "a balanced, condensed survey of Picasso's art: first, by means of reproductions; second, by a running commentary which is closely integrated page by page with the illustrations and supported by notes; lastly, by a series of appendices which include chronologies, lists and reprints of Picasso's own statements."

The volume is a continuation and amplification of the remarkable catalogue which in 1939 accompanied the exhibition of Picasso organized by the Museum of Modern Art, in collaboration with The Art Institute of Chicago. Not only is the section dealing with the first forty years of the artist greatly expanded but Mr. Barr has surveyed the tumultuous, baffling work of Picasso's last decade, including the products of those war years which, until the liberation of France, were hidden in mystery.

In the first two-thirds of the study, Mr. Barr has succeeded magnificently. His careful, analytical approach to the ever-changing forms of Picasso's art, his deep knowledge of sources on which the artist based his new intuitions, his command of simple and exact words to describe the essence of the man and his accomplish-

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ment, could not be improved. The arrangement of plates, the quality, and progression of the commentary, constantly show the author as a brilliant and perceptive mind at work upon one of the most difficult artistic problems of our day.

In the final sections, however, Mr. Barr strikes me as less convincing and clairvoyant. The form of the study becomes a little tiresome and one could wish that, instead of this series of analytical notes, the volume had been cast into an extended essay which would allow the author to generalize and conclude rather than simply describe. Picasso's quick shifts and multiple changes during the thirties make this part of the analysis particularly difficult. It is not until we reach *Guernica* that the book picks up again and that we have some of Mr. Barr's most trenchant comments.

There is another reason for this decline. Though the author on the last page, scores those defenders of Picasso who "ignoring the psychological tensions of his recent art," still try "to seek refuge in the esthetic of form and color so dogmatically popularized in the 1920's," he does not, I feel, ever come to grips with the symbolic elements in the artist's post-cubist development. Mr. Barr is rightfully wary of over-emotional reactions to Picasso's art. But in dismissing all these as "subjective" he leaves unsolved the major preoccupation of the artist's later days: how Picasso plays constantly with the theme of metamorphosis, from nature to art and back again to nature enhanced. Mr. Barr does not avoid subjective values entirely. He finds certain works "powerful" and "great," and indeed, a psychologist could point out that even in his formalist judgments there are strong elements of "subjectivism," but his scrupulous insistence on objectivity robs the final portion of his book of a certain warmth and insight. This is particularly true of the section dealing with the years 1939 to 1946 where, unfortunately, he was unfamiliar with most of the originals. Here the study grows somewhat remote and though there are instructive notes on Picasso's conversion to Communism, the recent exhibitions in Paris and London, etc., one has a slight feeling of things dealt with at second hand.

If Mr. Barr's last pages seem a bit removed from the present, those of Harriet and Sidney Janis are breathlessly contemporary. At the end of the war they hurried over to Paris; invaded Picasso's studio; spent "many weeks" studying and photographing his latest work and returned to produce a handsome book. Only seventeen of the illustrations in Mr. Barr's book occur in theirs; over a hundred other new canvases and sculptures are reproduced. We are given a very clear visual report of what Picasso did during this period when he turned out those hundreds of paintings and thousands of sketches which are, according to these authors, "the most forceful and authoritative" of his career. The plates are well produced; the juxtaposition and order are consistently interesting. (By the way, it might be fair to ask why many of the illustrations in Mr. Barr's "Fifty Years" are strikingly inferior to the Picasso catalogue of "Forty Years" and poorer than the Janises'? Is "bad paper"—that constant alibi—or bad printing, to blame?)

The text which Mr. and Mrs. Janis have written, both in a series of chapters and in comment on the plates, is so full of hero worship and extravagance that we instantly side with Mr. Barr in his dislike of mere "subjectivism." The authors have turned Picasso not only into hero but god; he is The Creator, no less, "gigantic," "fecundating," and "universal." They are constantly awed and amazed and overwhelmed by his activity, and they alternately tip-toe and genuflect before such majesty. I should like to remind them of a remark made in 1935 by the master, himself, which Mr. Barr has included in his volume: "If they [people] would only realize above all that an artist works of necessity, that he himself is only a trifling bit of the world, and that no more importance should be attached to him than to plenty of other things which please us in the world." Had the Janises taken this salty observation to heart they would have avoided many of the hyperboles which destroy the insights and good reporting of which they have shown themselves capable.

In essence the war years show Picasso as continuing with the formal distortions and violences exploited so magnificently in *Guernica*. They show him still the artist who commits easily and without inhibition all that he instantly feels to canvas or paper or plaster. They display his rage, agony, horror, and disgust with the state of the world. The works which he turned out in such profusion

(the Janises would call it "herculean"—another, more cautious, might find it "reckless") undoubtedly vary in importance. There is more than a hint that certain of these canvases represent the triumph of exterior power over interior emptiness; that Picasso's tremendous facility is now and then his undoing and that, in constant repetition of a theme, he is in danger of approaching that master of monotony, Rouault. Before such painting it might be well to remember the words of his rival, Matisse, whose expressed intention is "*faire passer l'esprit dans le main et non le main dans l'esprit.*"

—DANIEL CATTON RICH.

Forty Illustrators and How They Work. By Ernest W. Watson. Watson-Guption Publications, Inc., New York, 1946. 318 pages, plates. \$10.

This book comprises a series of articles, most of which were formerly published in *AMERICAN ARTIST*. As such, the material is not new, but the compilation in one volume should bring much deserved attention to a phase of contemporary art all too often neglected. Whether or not the fact is liked, it cannot be gainsaid that it is the illustrator who largely determines the artistic taste of the vast majority of Americans.

Mr. Watson has concentrated his attention on tracing the creative process as seen in each artist's work from Alajalov and Artzybasheff to Wortman and Wyeth. He has not made the mistake, however, of establishing his own formula into which each artist's work is to be fitted, but changes his approach according to the nature of the individual's work. The result is a lively group of articles, each differing, yet each containing much technical data. Descriptions of the various artists' choice of tools and materials, and, particularly, detailed accounts of their use of photography as an aid should make the volume of real value to the budding illustrator. To the author's credit is the fact that this practical data is handled in such a way as to be of unusual interest to the general reader as well. Readability is immeasurably aided by the careful selection of plates (of which some twenty-four are in color), in many cases graphically portraying the growth of an illustration, from the conception of the idea or the acceptance of the commission, to the final published version.

Ever lurking in the background of any discussion of commercial work is the inevitable question, "It may be illustration, but is it 'Art'?" To those who answer in the affirmative this book should sell itself. For the skeptical purists, however, with the term "prostitution" ever ready on their lips, certain facts arise from this survey of illustrators which commend it to study by them as well as by confirmed illustration addicts. To be sure, it has its quota of horse opera heroics, lovable old codgers, and simplified sex. And yet, for each banal example, completely subordinate to story or product, one finds imaginative creations by Boris Artzybasheff, penetrating portraits by Ernest Hamlin Baker, the forceful, earthy subjects of Robert Riggs, and the youthful delights of Aldren A. Watson and Robert Lawson. These are but a few of the artists who are rapidly erasing the arbitrary line drawn between fine and commercial art. Finally, in the work of all, despite the debatable value of some end products, is a mastery of means which will certainly rival, and in some cases surpass, the technical competence of many untainted practitioners of the "fine" arts. "*Forty Illustrators and How They Work*" thus holds forth promise of better days to come for American illustration, at the same time underlining the fact that we are, even now, extraordinarily rich in proficient craftsmen.

—THEODORE L. LOW.

Grandma Moses, American Primitive. Edited by Otto Kallir with an introduction by Louis Bromfield. The Dryden Press, New York, 1946. 37 pages of text, 40 plates. \$5.00.

Grandma Moses is the most effectively publicized of the contemporary unsophisticated painters known as "primitives." This book, edited by her dealer, Otto Kallir, gives us an insight into the approach used to make her a popular success.

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and more satisfactory than the materialistic philosophies and political doctrines or even the art and writing born of the Industrial Revolution . . . Grandma Moses understood those fundamental things which make the good husbandman a part of the earth and the fullness thereof and make him invulnerable to the petty miseries and misfortunes which complicate and torment the lives of city-dwellers." Those of us who have seen our real farmer friends rocked by droughts and insects and neuroses will be fascinated by this statement.

Equally interesting is the art criticism in this book. Mr. Bromfield tells us that Mrs. Moses' pictures are the antithesis of "the assembly line abstractions of the later Picasso or the decadent painting of the surrealists." To this Mr. Kallir adds that the pictures "have no connection with what we like to call the artistic expression of our time; they are in fact the very contrary of this art." Readers of this magazine do not need to be reminded how closely the cult of primitivism is allied with the doctrines of modern painting. Indeed, both Mr. Bromfield and Mr. Kallir have found it expedient to play down the fact that Mrs. Moses' pictures received their first exhibition at the Museum of Modern Art.

We must not confuse the painter with her apologists. Although Mrs. Moses lacks the spark of genius that kindles the work of Rousseau and Hicks, she is a competent and sincere workman in her naive mode. Her colors are bright and gay; her compositions, although sometimes a little overcomplicated, have a primitive rightness in spacing and design; there is energy here, and simplicity and charm. The text of this book, and also the reproductions, which are of startlingly poor quality, do not do justice to this authentic if minor artist.

—JAMES THOMAS FLEXNER.

The Ancient Maya. By Sylvanus G. Morley. Stanford University Press. California, 1946. 520 pages, 95 plates. \$10.

This fat book is beautifully illustrated with photographs and diagrams that confront the ancient Maya with the living Maya who tills today the harsh Yucatan soil. It gives us a knowledge and a respect of both. Dr. Morley is a great specialist, whose enthusiasm for his subject orchestrates into a unity of mood the many facts assessed. The volume manages to review most of the available evidence concerning a civilization as strangely complex as that of any lost Atlantis. It adds clues and parallels taken from the present folklore of the descendants of ancient kings, warriors, and pagan priests, who, stripped of the paraphernalia of plumes, jewels, and embroideries that clothed their ancestors, still retain a regal courtesy and sophisticated manner.

Dr. Morley's personal interest is primarily with chronology, with the finding and refining of a correct correlation between the Mayan and Christian calendars; and yet this book rightfully comes under the scope of an art review because the maze of evidence through which the researcher wades before attributing a date to a stela, interpreting a codex, or rebuilding a ruined temple, is mostly a conglomerate of art objects. Even though the codices be filled with mathematical and astronomical computations, each letter and each figure is a pictorial glyph pregnant with esthetic values. In the Mayan texts, painted or sculptured, reigns the unmistakable Mayan profile, with hanging lower lip, beak nose, and receding forehead, retaining humanistic content despite the strange markings that identify each personage as a sound or a number.

This strongly characterized standard of human beauty is as far evolved from nature and as noble as the Greek, and bespeaks an ideal as rich. It is also to us more mysterious and poignant, because while we still partake of Greek literature and philosophy and can appreciate hellenic marbles against this framework of thoughts, the only spokesmen left for the ancient Maya are their plastic remains. The physical bulk of building stones and the grooves chiseled out of hard jadeite are our only approach to the understanding of a people whose inclinations were mainly metaphysical.

When the *conquistadores* crossed through the Yucatan jungle in the sixteenth century, Mayan ruins were already half-digested by the stone-eating flora. For a few more centuries Mayan cultural witnesses remained secretly stored in this giant deserted greenhouse, to emerge in our day as a timely esthetic revelation.

Mayan art is well appreciated from the peculiar vantage point

of our modern art. It puzzled rather than excited its Victorian discoverers, being an art form totally disdainful of beauty as they understood it, innocent of the concept of Italian perspective and of the muscle parade known as anatomy. So zealous were the Mayans in their belief in their own peculiar ideal of beauty that artists were called to produce it not only in stone but in living flesh. With a set of planks and a twist of rope they tampered with the new-born to force its growth along the lines of slanting forehead and elongated skull that alone seemed beautiful.

Mayan art passes through a complete stylistic cycle, from archaic to baroque. It is only in its last gasps of life that it approaches the anecdotal or the photographic. At its height it was wilfully abstract. As social arrangements increased in complexity, as the means of execution were enriched—an important consideration for men working in a Stone Age—the Mayan artists dealt increasingly in abstractions. Through sheer sophistication, the proportions of the human body became as unrealistic as those of an African fetish. Limbs and torso were hidden under a vine growth of symbols and ornaments. The face itself, modeled already after an unnatural ideal, hid under a mask even more removed from nature, perhaps beastlike, godlike perhaps, but notably lacking in those safe standbys of occidental art, the speaking mouth and soulful eyes. As Mayan art reaches its peak of grandeur in the eighth century A.D., in a blaze of geometric forms blended with the writhing frozen flames of an acute baroque, not even a foothold is left for the two Victorian art standards, ideal beauty and photographic realism.

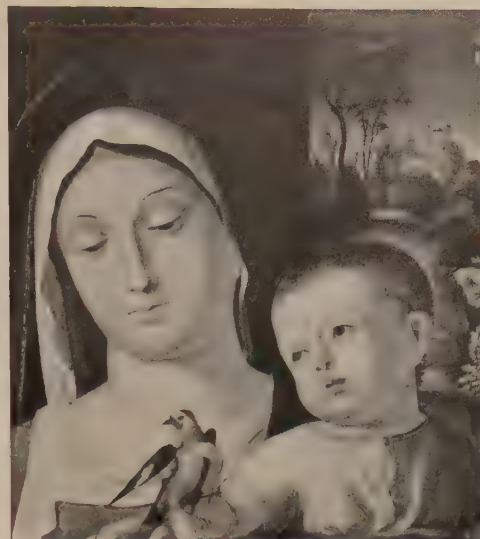
The great stelae still standing cannot any more be read according to what theogonic content was woven into them by their builders. But with the fading out of the stiff theocracy that commissioned the works, the personal message of the artist is released from its official bondage in a purer form than before. Our epoch feels unusual kinship with the point of view of the Mayan sculptor. Modern art has also shed the fetishistic cult of the "form divine," and even though the artist does not attempt any more to impose his plastic ideal on living beings and by surgical means, deformations are again held in high esteem. Abusing of the present day's unfamiliarity with the gods and godlings that crowd the Mayan pantheon, surrealists too have made it a field day of interpreting the many striking symbols along most subjective if unorthodox lines.

Better than an art treatise confined to a single theme, this book illustrates how art becomes the common denominator of the many pursuits of man in any highly evolved culture. After having read the carefully factual relation and consulted the plates that clarify a custom or check a date, the sensitive reader would do well to wash his mind of all previous connotations and to look again at the plates to receive this time only the artist's message. Despite the diversity of mediums, periods, and subjects he will thus familiarize himself with an undercurrent, the spirit of Maya, that vies in power and in depth with the best of Greece and of China.

—JEAN CHARLOT.

Au Temps de Baudelaire, Guys et Nadar. Avant-propos de François Boucher. Présentation d'Anne d'Eugny en collaboration avec Rene Corsaget. Paris, Éditions du Chêne, 1945.

This is at once a brilliant, stimulating, prophetic, and misleading book. It consists of a reprint of Baudelaire's famous essay on Constantin Guys, "The Painter of Modern Life," which first appeared in "Figaro" in 1863, and 121 pages of plates, in which the drawings of Guys are compared with photographs by contemporaries. The plates are divided into the subjects which Baudelaire chose as chapter headings, and they are captioned with quotations from the essay. In the foreword François Boucher, director of the Carnavelet Museum in Paris, tells of the friendship of the writer, the artist and the photographer. The reader leafing through the plates—particularly if he is not readily conversant with French—will be struck by the amazing similarities between the photographs and the drawings, for the compilers have found photographs which echo the drawings not only in pose, but even in details of costume and hair dressing. He will assume from the title that these photographs are by Nadar. A few minutes' study with the table of illustrations in which the credits are hidden will



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disclose the amazing fact that of the 98 photographs three, and only three, were made by Nadar!

The key to this entertaining book is to be found in the foreword. Baudelaire was too close to the Second Empire to appreciate, as we do, the documentary value of the work of Guys. Is this modern appreciation justified? One has but to compare the photographs and the work of Guys.

Why, despite the title, is Nadar represented by only three photographs? The answer is simple. His photographs wouldn't fit. Compare those photographs of his in such an album as "*Aus der Frühzeit der Photographie*" or the monumental "*Histoire de la photographie*" of Lecuyer. Nadar's style was far removed from that of Guys. He had a preference for men; he usually photographed head and shoulders or three-quarter figures standing formally; he loved diffuse, penetrating, front light; his was a classic approach. Ingres must have been well satisfied with the portraits which he commissioned of Nadar as studies for painting. It is ironical that the photographs which most closely approach the drawings of Guys were made for the most part by the very photographers whom Nadar despised—the popularizers of the cheap card portrait (so called because in dimensions it approximated the visiting card). In his "*Quand j'étais photographe*" Nadar tells of the difficulties which the artist in photography faced in competition with would-be artists who used photography as a short cut to fame and money. Of Mayer and Pierson (samples of whose work are included), he had to say that they were "much too much strangers to esthetic consideration," and went on to point out that when the public could buy a dozen card portraits for less than half the former price of one, his friend Le Gray "could not resign himself to turn his gallery into a factory and gave up."

M. Boucher remarks that in the comparison of his work with the photographs of Guys wins the test. But is not the test really the other way around? Do the photographs survive? And will the reader conclude that because Guys wins this test, photography is the loser? Surely the cards are stacked; no attempt has been made to show the best in photography. A disservice has been done to Nadar and to those photographers who found the camera a means of expression over and beyond the documenting function which was the only use that Baudelaire could find for the medium.

The book is brilliant. It is an extraordinary accomplishment to have found photographs so close to the paintings. It is stimulating to see an artist in a new light is always beneficial and stimulating. It is prophetic. The time will surely come when art historians will at last recognize that they cannot blindly disregard photography and this book is one of the rare instances where the work of a painter has been presented together with photographs. That it is misleading would be obvious if there existed a monograph of Nadar comparable to Heinrich Schwarz's pioneer work on D. Hill. If these lines are read by some French publisher perhaps such a book will be forthcoming.

—BEAUMONT NEWHALL

Un Mythe dans la Poésie et dans l'Art: l'Enlèvement d'Europe

By Alfred Lombard. A la Baconnière, Neuchâtel, Switzerland, 1946. 130 pages, 32 plates.

Jupiter, the Greek myth tells us, being enamored of the princess Europa, took the form of a bull, induced the maiden to mount his back as though in pastoral sport, and swam across the sea with her to Crete. From the union which followed emerged the ruling dynasty of that island kingdom.

With the perennial fascination which myths exert upon the human mind, the story thus summarized has persisted in European culture from the proto-historic days of its origin to the present time, and has recurrently made its appearance in the work of poets and artists. In the present compact volume, Alfred Lombard has assembled an interesting series of the resulting creations. The text, which is in French, includes quotations from literary sources. *Europas* of various periods. His plates reproduce 32 visual *Europas* extending in time from archaic Greece to modern America, and involving such various mediums as sculpture, vase decoration, mosaic, painting, and graphic arts. Best known of the visual embodiments of the theme are Veronese's version in Venice and the magnificent *Europa* by Titian in the Gardner Collection, Boston.

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cism that a study organized in terms of subject-matter benefits by the freshness of an uncommon point of view. This was well demonstrated by Jean Seznec's intriguing article, "The Temptation of Saint Anthony in Art," in the March issue of the *MAGAZINE OF ART*. Lombard's study of Europa in art has a similar type of appeal. For one thing, it intensifies the reader's consciousness of what might be called the "surplastic" elements of art: those elements which give significance to a work of art over and above its plastic foundations.

The method is also unusually successful as a means of obtaining a cross section of cultural history. The mythical theme, itself relatively unchanging through the ages, becomes a mirror of the changing world through which it moves. In style we see it pass from Greek archaism to Greco-Roman realism and then, transplanted to western Europe, from medieval archaism to Renaissance realism and to early modern expressionism. And in parallel sequence we are able to observe the changing significance of the myth to the various societies through which it passes. The Middle Ages moralize it, making Europa stand for the soul and Jupiter for the savior. The Renaissance uses it as a manifesto for renascent sensualism. In baroque times it provides the occasion for a *fête galante*. More recently the mythical beings become symbols of abstract forces: speed, the conquest of space, the *élan vital* behind creation.

Lombard's historical commentary on the subject is well documented and informative. To the present reviewer it is disappointing only in one respect. It stops short of the most recent and what bids fair to be the most significant of all interpretations of myth: that based upon psychoanalysis. As a result, Lombard's discussion remains largely on the rational surface of its theme and fails to penetrate the irrational depths from which the myth originally emerged and to which it owes its vitality and its manifold symbolical significance. This limitation is doubly surprising in a writer from the country of Carl Jung.

—WALTER ABELL.

Early Christian Mosaics, from the Fourth to the Seventh Centuries: Rome, Naples, Milan, Ravenna. Preface by Ricarda Huch. Introduction by W. F. Volbach. Iris Books, Oxford University Press, New York, 1946. 12 pages and 14 plates in color. \$5.

This handsome small folio volume is a welcome addition to the fine Iris Books series. Printed primarily for the fourteen color reproductions of typical Early Christian mosaics in Rome, Naples, Milan, and Ravenna, the brief preface by Ricarda Huch and the longer introduction by W. F. Volbach, curator of the Museo Sacro at the Vatican, provide a general evaluation as well as a competent chronological and stylistic analysis of the mosaics. The text is not confined to a consideration of the mosaics reproduced, but presents a general survey of the development of this magnificent technique inherited from antiquity and transformed into perhaps the most striking and typical Early Christian form of artistic expression. The fourteen color plates, arranged in chronological order, begin with a detail of a fourth century mosaic in Sta. Pudenziana in Rome (385-398) and end with a full figure from S. Pietro in Vincoli, Rome, executed about 680. In all there are six plates from Roman examples, six chosen from the great mosaics in Ravenna, one from Naples and one from Milan.

The preface discusses the general character of Early Christian mosaics, stressing the awesome iconography, the symmetry of the compositions, and the almost indescribable colors. Although these are indeed outstanding qualities, a more complete evaluation should also consider the varying scale of the figures, which contributes in no small degree to the monumental effect of the mosaics; and a more determined effort might be made to analyze the precise qualities which rank these examples as the almost perfect solution for architectural decoration.

Dr. Volbach's introduction is an admirable example of concise yet inclusive writing. His direct approach reflects the breadth of his knowledge, and only a critical historian of art would question some of his statements. Dr. Volbach quite legitimately uses the term "Byzantine" in reference to Byzantium and the culture as well as art produced there in the fifth and sixth centuries. In most

instances he is careful to qualify the term by saying Early Byzantine; but would not Eastern, as opposed to Western, Early Christian art be more accurate? Such a distinction also makes it possible to recognize the two distinctly different traditions in the mosaics of San Vitale—a distinction overlooked by Dr. Volbach. In his enthusiasm he also lost some of his perspective when he stated that "This art [the mosaics of San Vitale] was not capable of greater heights." What about the eleventh century mosaics of Daphni in Greece, for example? Or the superb series now being uncovered by T. Whittemore in Santa Sophia and which for the most part post-date the sixth century? The use of "Early Christian" in the title of the book, however, clearly states the real scope of the volume; and it is not necessary to claim unparalleled brilliance in order to emphasize the truly great qualities of these particular mosaics.

A final word about the plates, chosen and supervised by Dr. Hans Zbinden (Bern). There is some inequality, but the general level is high. Reproductions of mosaics, as those of stained glass windows, can never be entirely successful. The vibrant quality of the light reflected from the *tesserae* placed at constantly shifting angles, can never be reproduced on a flat page, no matter how faithful the colors are. The recently acquired full-scale copies of some of the Santa Sophia mosaics in the Metropolitan Museum of Art, or other copies in many of our local museums, will remain a much more valid source of study of this luxurious technique. Yet this volume is excellent material for an introductory or survey course, and the plates will be useful reference material for more advanced students.

—SUMNER MCK. CROSBY.

Kaethe Kollwitz. Introduction by Carl Zigrosser. New York: H. Bittner and Co., 1946. 26 pp. 72 reproductions on 62 plates. \$9.00.

As a longtime student of graphic art, Carl Zigrosser was an early American admirer of the great German graphic artist, Kaethe Kollwitz, who died in Berlin in the spring of 1945, just before the slavery-loving tyrants she hated were decisively defeated. The publication of this memorial to her genius is, one supposes, a necessary reminder that not all those who lived in fascist countries were enemies of the free human spirit.

Though she has been an inspiration to the artists of other countries which were united with us in the fight against fascism—the graphic artists of both the Soviet Union and of China having been encouraged by her example to develop a style of clear, moving, realistic communication—Kollwitz has never had the acclaim in this country which is her due. This despite the fact that her work has been previously reproduced here, in a pirated volume of woodcuts and in the Curt Valentin portfolio of 1941, as well as in magazine articles much earlier.

Whether the present volume is the "official" or definitive work on Kollwitz for the American audience is a question which is not important. It is a happy occasion that Kollwitz is with us again even though she herself did not live to see the free Germany she fought for all her life.

—ELIZABETH MCCAUSLAND.

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"I paint because that is the easiest and most natural way for me to tell about a number of things that excite me in this world. In my painting I want to say to the viewer: These are the things I saw."—Aaron Bohrod in *MAGAZINE OF ART*, November, 1944.

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SUMMER EXHIBITIONS THROUGHOUT AMERICA

All information is supplied by exhibitors in response to mailed questionnaires. Dates are closing dates unless otherwise specified.

AKRON, OHIO. Akron Art Institute, May 4-29: The Ann. May Show, June 1-27: Students' Work from Akron Art Institute School. War Art. LIFE.

ALBANY, N. Y. Albany Institute of History and Art, May 1-June 1: 12th Ann. Exhib., Artists of the Upper Hudson. May 1-15: Prints by Rockwell Kent, June 4-Sept. 30: Artists of the Upper Hudson.

ALBION, MICH. Albion College, May 14: Albion College Art Majors Show, May 18-June 3: Albion College All-Student Show.

ANN ARBOR, MICH. Museum of Art, University of Michigan, May 4: Drwgs and Small Sculp. by Maillol, May 18: Drwgs by Maurice Sterne, May 7-June 1: Pedro Figari, July 1-30: Vanguard Print Group.

ANDOVER, MASS. Addison Gallery of American Art, Phillips Academy, June 15: Textile Panorama, July, Aug.: Selections from New England Art Schools.

ASBURY PARK, N. J. Society of Fine Arts, June 2: 7th Ann. Wool Exhib. June 2-July 1: Henry Gasser, George Schwacha, July 1-Sept. 6: 10th Summer Ann. Membership Exhib. of Oils.

BALTIMORE, MD. Baltimore Museum of Art, May 12: If You Want to Build a House, May 8-June 1: 25th Ann. Nat'l Exhib. of Advertising and Editorial Art (AFA), June 22: Exhib. of Byzantine Art.

Bethlehem, Pa. Lehigh University Art Gallery, May 11-25: John E. Conner.

BIRMINGHAM, ALA. Public Library Art Gallery, May 1-31: Loan Exhib. from University of Georgia, Exhib. of Old Clocks, June 1-30: Exhib. Currier & Ives Prints.

BLOOMFIELD HILLS, MICH. Museum of the Cranbrook Academy of Art, May 1-31: Ann. Student Exhib. June 13-July 4: Rouault: The Great Printmaker.

BOSTON, MASS. Doll and Richards, May 10: Wools by Philip B. Parsons, May 12-May 31: 1st Amer. Wool Exhib. by the St. Botolph Club, June 2-Indef.: Hudson River School Ptg.

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Institute of Modern Art, May 14-July 15: Painting in France, 1939-1946.

Print Department, Public Library, May 1-May 30: The Prints of Joseph Pennell, June 1-29: Prints of Children: Etchings and Drypoints, July 1-Aug. 30: Prints by Amer. Artists.

Vase Galleries, May 10: Ships and The Sea, by Frank Vining Smith, Ptg. by Katherine Morris Wright, May 12-31: 1st Amer. Wool Exhib. June 2-23: Ptg. by Arthur Covey.

Boston Public Library, May 4-25: 50 Books of the Year, 1947 (AIGA).

BOWLING GREEN, OHIO. The Art Workshop, June 6: Ptg. by Paul Perlmutter.

BUFFALO, N. Y. Albright Art Gallery, May 21: Good Design is Your Business, May 4: Photographic Guild Show, May 7-21: Buffalo Print Club.

CARMEL, CALIF. Carmel Art Association Gallery, May 31: General Oil, May 20-27: Creative Work in Any Medium, May 1-31: General W. C. Beardsley.

CEDAR FALLS, IOWA. Cedar Falls Art Association, June 1-Sept. 1: Ptg. by Local Artists.

CHAPEL HILL, N. C. University of North Carolina, Person Hall, May 3-25: 10th Ann. North Carolina School Art Exhib. May 31-June 22: Univ. Art Students Exhib. July: Wools of Western Hemisphere, Mod. Creative Photog. Aug.: Poster Art in Wartime Britain, Sept.: Reprod. of Famous Ptg.

CHARLOTTE, N. C. Mint Museum of Art, May 4-31: Ptg. by Ben Zion, New England Ptg. May 11-21: Carnegie Reference Set (AFA), May 1-21: Camera Portraits, Helen B. Morrison, June 1-30: Prints, Nat'l Women Artists Rotary, Selected Ptg. from Permanent Coll.

CHICAGO, ILL. Art Institute of Chicago, May 11: Martyr and Mrs. Joyce Treiman, Tapestry-Weaver's Pictorial Technique, May 18: Sculp. and Drwgs by Henry Moore, May 20-June 22: Soc. for Contemp. Amer. Art-7th Ann. Exhib. June 5-Aug. 17: 51st Ann. Exhib. by Artists in Chicago and Vicinity, Aug. 7-Sept. 14: Miyokoito and Mrs. Polia Pillin, Room of Chicago Art.

Chicago Galleries Association, May: Portraits and Landscapes by Antonin Sterba. Oils of Animals and Landscapes by Eugene F. Glaman, June 1-Sept. 1: Midwest Summer Show.

Club Woman's Bureau, Mandel Brothers, May 5-24: Oils and Wools, Maywood Art Club, May 27-June 20: No Jury Soc. of Artists, June 24-July 20: Wools by Beatian Yazz and other Navajo Artists, July 20-Aug. 20: Vivian C. Hoyt, Finger Ptg. by Helen Arkle, Aug. 1-31: Oils and Hand Illustrations by William Eppens.

The Renaissance Society of the University of Chicago, May 29: Architecture by Mies Van Der Rohe, June-indef: Baroque Drwgs.

CINCINNATI, OHIO. Cincinnati Art Museum, May 10, 11: Cincinnati Federation of Garden Clubs Exhib. May 19-June 14: Work by Students of the Cincinnati Art Academy, May 31-June 16: Cincinnati Salon of Photog.

Taft Museum, May 1-31: New Yorker Covers, June 1-30: Ben Zion, Oils and Wools.

CLEARWATER, FLA. Art Museum, May 1-15: Florida Gulf Coast, Preliminary, May 16-31: Florida Gulf Coast, Final.

CLEVELAND, OHIO. Cleveland Museum of Art, June 8: 29th Ann. Exhib., Work by Cleveland Artists and Craftsmen, June 29: 150 Years of Woodcuts, July 1-Nov. 2: Great Masterpieces in Prints.

COLORADO SPRINGS, COLO. Fine Arts Center, May 15: Santa Barbara Museum Prints and Drwgs, May 18: Art School Show, June 4: Homer, Sargent and Marin Wool Show, May 31: Photos by Harry Standley, May 15-June 15: Ptg. by Karl Knaths.

COLUMBUS, OHIO. Columbus Gallery of Fine Arts, May 1-30: Columbus Art League Show.

CONCORD, N. H. New Hampshire State Library, May 1-22: Standard Oil Co., Oil 1940-1945, May 23-June 21: Ptg. by Margaret Masson, June 21-Aug.: Laconia Art Group.

CORTLAND, N. Y. Cortland Free Library, May 1-31: One Man Show by Robert Goodnough, June 1-30: Photos by Richard Hoxie, July 1-31: Scenes of Cape Cod by Gertrude Herrick Howe, Aug. 1-31: Exhib. of Wools by Sgt. and Mrs. Blair, Sept. 1-30: One Man Show of Oils and Tempera by John S. Mack.

COSHOCOT, OHIO. Johnson-Humrickhouse Museum, May 8: Japanese Wood Block Prints, May 12-28: High School Art Class Exhib. May 8-June 1: Weapons of Other Lands.

CULVER, IND. Culver Military Academy, May 7: Luca Civilization in Photos, May 9-23: On Being a Cartoonist.

DAVENPORT, IOWA. Davenport Municipal Art Gallery, May 4: Encyclopedia Britannica Coll. May 11-June 1: Ann. Exhib. of Gallery Art Classes, June 8-24: I.B.M. Exhib. of Mexican Wools and Prints.

DAYTON, OHIO. Dayton Art Institute, May 4: Carl Gaertner Ptg. Seth Velsay Sculp. May 5-June 1: Alumni and Faculty Show, 25th Ann. Dayton Soc. of Etchers, June 2-30: Student Work.

DECATUR, ILL. Art Center, May 11: Ptg. by Reginald H. Neal, May 18-June 1: Ann. Barn Colony Exhib.

DELAWARE, OHIO. Ohio Wesleyan University, May 1-29: Senior Students Exhib. June 1-14: Superior Student Work.

DENVER, COLO. Denver Art Museum, May 10: Art in Advertising, May 16-June 7: Nat'l Ceramic Show, May 15-June 15: Max Weber, May 1-30: Design for Transportation, July 1-Aug. 30: 53 Ann. Exhib.

DES MOINES, IOWA. Drake University, May 15-30: Student Ann. Exhib.

DETROIT, MICH. Detroit Institute of Arts, June 1: Mod. Drwgs from Detroit Coll. May 11-June 8: Washington Allston in Retrospect, May 8-24: Detroit Public Schools Art Classes, May 25-June 8: Wayne University Art Department at Alger House Branch, May 1-15: Grosse Pointe Schools Art Classes, May 25-June 9: Grosse Pointe Artists, June 28-July 27: Ann. Exhib. by Michigan Wool Soc.

DURHAM, N. C. Duke University Library, May 15: 50 Books of the Year (AIGA), May 11-June 2: War's Toll of Italian Art.

DURHAM, N. H. University of New Hampshire, May 20: Ann. Exhib. of Student Work in the Arts, May 11: Photog. Science, May 21-June 4: Amer. Ptg.

EAST LANSING, MICH. Michigan State College, May 15: Ptg. by Nicola Ziroli and Sculp. by Carl L. Schmitz, May 15-June 30: Ann. Art Students Exhib.

ELMIRA, N. Y. Arnot Art Gallery, May 1-30: Junior Art Exhib.

ESSEX FELS, N. J. James R. Marsh Gallery, May 15: Ptg. by Ly Harding, Martha Berry, and Marshall Simpson, May 18-July 1: Master Craftsmen, July 1-Sept. 1: Print Exhib.

EUGENE, ORE. University of Oregon, School of Architecture and Allied Arts, May 3: Visual Arts Section, Student Odeon, University of Oregon, May 5-25: Meet the Architect, May 27-June 10: Ptg. by Maude Kerns, June 10-Sept. 20: Student Work.

FLAGSTAFF, ARIZ. Museum of Northern Arizona, May 4: Junior Art Show.

FORT WAYNE, IND. Fort Wayne Art Museum, May 30-Sept. 25: Ann. Student Show.

GRAND RAPIDS, MICH. Grand Rapids Art Gallery, May 2-27: Pre-Columbian Art of Latin America, Latin American Colonial and Folk Art, Western Michigan Artists' Ann.

GRINNELL, IOWA. Art Department, Grinnell College, May 1-12: Latin American Prints (IBM), May 12-June 2: From Sketch to Stage (MOMA), June 1-3: Ann. Exhib. of Student Work.

HANOVER, N. H. Dartmouth College, Carpenter Hall, May 11-June 1: Creative Design and the Consumer (AFA).

HONOLULU, HAWAII. Honolulu Academy of Arts, May 4: The Mod. Home, Fine Prints in the Academy's Coll. May 6-25: Ann. School Art Show (Schools of Honolulu), May 19-June 22: Chinese Furniture in a Mod. Home.

HOUSTON, TEX. Museum of Fine Arts of Houston, May 4: Contemp. Amer. Show, May 10-June 1: 20th Ann. Students Exhib. June 8-July 6: Mod. Mexican Ptg. and Prints, July 13-Aug. 3: 1947 La Tausca Art Exhib. Aug. 10-Sept. 1: Contemp. Amer. Coll.

INDIANAPOLIS, IND. Art Association of Indianapolis, The John Herron Art Institute, May 4-June 8: 40th Ann. Exhib. of Work by Indiana Artists.

KALAMAZOO, MICH. Kalamazoo Institute of Arts, May 15-30: IBM Mexican Graphic Arts, May 1-30: Two Man Show, Margaret Hart and Kathryn Hodgman.

KANSAS CITY, MO. William Rockhill Nelson Gallery of Art, May 4-June 1: Frank Mechau, June 1-29: Federation of Painters and Sculptors, July 3-Aug. 3: Pedro Figari and Decorative Arts, Aug. 5-31: Frank Meister Photos.

KENNEBUNK, ME. The Brick Store Museum, May 2-30: Mus. Coll. of Photos, June 2-28: Costumes Exhib. July 1-30: Wool Show, Nat'l Assn. Women Artists, Aug. 2-30: Members Exhib. Ptg. and Crafts, Sept. 2-30: Exhib. by Summer Art Classes.

(Continued on page 214)

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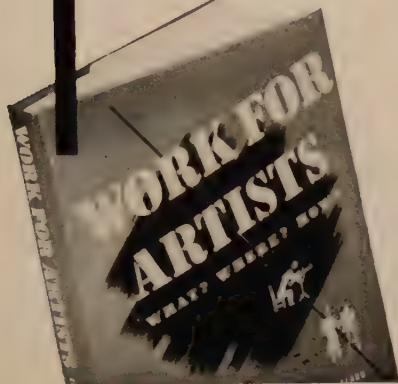
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SUMMER EXHIBITIONS (Continued)

LAWRENCE, KANS. Museum of Art, University of Kansas, May 12-June 1: Oil—1940-1945-Standard Oil Co. June 1-Aug. 1: Student Show. June 1-July 1: Ptg. by Robert Sudlow. July 1-Sept. 1: Amer. Primitives.

LOS ANGELES, CALIF. Dazell Hatfield Galleries, May 1-30: Contemp. Amer. Ptg. James Vigeveno Galleries, May 15: French Masters Drawings and Sculpt. May 18-June 13: Julian Ritter. June 15-July 4: H. Warsaw and Lola Reinhardt.

LOUISVILLE, KY. Art Center Association, May 1-30: Students Exhib. Speed Memorial Museum, May 4: Mod. Ptg. of the Amer. Turf by Vaughn Flannery. Currier & Ives Prints of Horses and Horse Racing.

LOWELL, MASS. Whistler's Birthplace, May 1-June 15: Ptg. by Boston Business Men. June 15-Oct. 1: Newspaper Artists and Others.

MADISON, WIS. Wisconsin Union Art Gallery, University of Wisconsin, May 5-June 2: 8th Ann. Rural Art Show.

MANCHESTER, N. H. Currier Gallery of Art, May 15-June 30: Eakins Centennial Show. May 1-25: Leerdam Glass. June 1-25: Norwegian Pottery. July 15-Sept. 15: Alexander James Memorial Exhib.

MARIETTA, OHIO. Marietta College, May 15: Lyonel Feininger, One Man Show.

MASSILLON, OHIO. Massillon Museum, May 1-31: Wools by Louisa Jordan Hemenway. June 1-30: Work of Adult and Children's Art Classes. July 1-31: Ohio Printmakers. Aug. 1-31: Wools by Gertrude Howe.

MEMPHIS, TENN. Brooks Memorial Art Gallery, May 31: Thorne European Rooms in Miniature. May 12-June 1: Echoes of the Metropolitan Opera. July 1-31: 10th Memphis Salon of Photog. Aug.: Hand Screen Textiles by Barret.

MILWAUKEE, WIS. Chapman Memorial Library, Milwaukee-Dowder College, May 5: Guatemala Wools and Drawings by Emily Groom. May 5-19: Ptg. Class, Ann. Show. May 19-June 9: Alumnae Exhib. by Class of 1931.

Milwaukee Art Institute, May 9-June 6: The Saarins and Cranbrook. June 6-July 4: 5th Ann. People's Show. July 4-Aug. 1: Soc. of Industrial Designers Show. Aug. 1-Sept. 1: Survey of Latin American Art, Fine Arts Under Fire. Sept. 1-Oct. 15: Building a Small House.

MINNEAPOLIS, MINN. Minneapolis Institute of Arts, May 20-June 15: Exhib. of Soc. of Industrial Designers. May 27-June 15: Semi-Antique Rugs from Asia Minor, Persia and the Caucasus (AFA). June 24-July 20: Wood Engravings after Winslow Homer. July 1-Aug. 10: Architecture of Louis Sullivan. July 1-27: Sat. Eve. Post Art Exhib.

University Gallery, University of Minnesota, May 1-24: 13th Ann. Student Show. May 26-June 16: New Photos. Creative Photog. University Original Photos and Microphotos. Photog. Science. May 9-June 1: British Book Design, 1946 (AIGA).

Walker Art Center, May 12: The Inca—Photos. May 4: Group Show of Ptg. June 1: Furniture and Crafts from Scandinavia. May 1-June 15: John Marin Wools. June 3-22: 18 Ptg. by Pedro Figari. June 10-Aug. 3: Plastics in the Home. July 1-Aug. 3: 4th Ann. Regional Sculpt. Exhib. Aug. 19-Sept. 30: Designed for Children. Aug. 21-Sept. 28: Regional Ptg.

MONTCLAIR, N. J. Montclair Art Museum, May 11: From the Children's Art Classes. May 18-June 1: From the Full-Time Art School. From the Adult Elective Classes. June 6-22: Wools.

MUSKEGON, MICH. Hackley Art Gallery, May 4-28: Muskegon Artists 21st Ann. Exhib.

NEWARK, N. J. Newark Art Club, May 1-30: Exhib. of Oils and Wools. Studies of Flowers by Amer. Artists. Newark Museum, May 11: N. J. Pottery and Porcelain—1699-1900. Aug.: Old Quilts and Coverlets. Sept.: Newark in the Future. May 15-Aug.: Isidore Coll. and Japanese Prints. May 18-Sept. 15: Prints from the Government Art Projects. Aug. 7-20: Ptg. Looted from Holland.

Rabin and Krueger Gallery, May: Fine Prints of Bernard Guasoo. Summer: Fine Mod. Reprods.

NEW BRUNSWICK, N. J. Rutgers University, May 1-25: Kupferman and Dante.

NEW HAVEN, CONN. Yale University Art Gallery, May 6-25: Conn. Wool Soc., Traveling Exhib. June: Prints from the Mabel Brady Garvan Coll. July-Aug.: Recent Accessions. May 16-June 8: Mod. Advertising Art (AFA).

NEW LONDON, CONN. Lyman Allyn Museum, May 19-June 8: War's Toll of Italian Art. June: Wools by Connecticut Wool Soc.

NEW ORLEANS, LA. Isaac Delgado Museum of Art, May 4-25: La Tausca 1947 Exhib. May 13-June 3: Soviet Children's Art (MOMA).

NEW YORK, N. Y. A.C.A., 63 E. 57, May 10: Yuli Blumberg. Alonso, 58 W. 57, May 6-27: Group Exhib. June 3-24: Pupils of Marie Adekrep. Summer: Group Exhib. American British Art Center, 44 W. 56, May 10: Ptg. by William Meyerowitz. May 12-31: Haitian Ptg. June 2-14: Art Directors 7th Ann. Members Exhib. of Fine Arts. June 9-28: Ptg. by Justine Fuller.

Argent, 42 W. 57, May 10: The Kit-Kat Club. May 12-June 15: Nat'l Assn. Women Artists. May 21: At the Nat'l Academy of Design, Nat'l Assn. of Women Artists 55th Ann.

Associated American Artists, 711 Fifth Ave., May: 4 Leaders of Latin American Ptg. Summer: Ptg. by George Ratkai.

Babcock, 38 E. 57, May 1-31: Group of Contemp. Artists. June 2-Sept. 12: Summer Exhib.

Barbizon-Plaza, 101 W. 58, May 9: Louis Rubenstein. May 10-June 10: Jeanne Mertz. Summer: Group Exhib.

Bignou, 32 E. 57, May 10: Recent Ptg. by Janice Biala. May 12-24: New Ptg. by Tilly Loach. May 27-June 13: Ptg. by Arbit Blatas. June 16-27: Group Exhib. of French and Amer. Ptg.

George Binet, 67 E. 57, May 9: 5 Painters of the Provence. May 10-30: 17-18 Cent. French Engravings and Color Prints.

Brooklyn Museum, Eastern Parkway, May 4: Brooklyn Mus. 1st Nat'l Ann. Print Exhib. June 8: 14th Biennial Intern'l

Wool Exhib. June 17-July 13: Reprods. of Historical Eastern Textiles.

Buchholz, 32 E. 57, May 17: Mary Gallery, Sculpt. May 20-June 14: Lyonel Feininger.

Carroll Carstairs, 11 E. 57, May 17: Ptg. of Paris b. Gabriel Spat. May 20-July 31: Mod. French Ptg.

George Chapellier, 48 E. 57, May and Summer: Old Masters' Ptg. of All Schools.

Collectors of American Art, 106 E. 57, May 31: Mal Group Exhib.

Contemporary Arts, 106 E. 57, May 16: Ptg. by Virginie Paccassi.

Paul Drey, 11 E. 57, Summer: 6 Cent. of Ptg. and Sculpt. Durand-Ruel, 12 E. 57, May 12-31: Group Show. Summer 19th Cent. French.

Durlacher, 11 E. 57, May 24: Stephen Greene. Summer: Old and Mod. Ptg. and Drawings.

Ward Eggleston, 161 W. 57, May 3-24: Ptg. by Joseph Levin. Summer: Group Exhib.

Feigl, 601 Madison Ave., May 7: Charles R. Hulpeck.

Ferargil, 63 E. 57, May 5-17: Oronzo Gasparo. Sculpt. Hesketh, May 19-Indef.: John Pike. Barse Miller. Summer: Amer. Ptg. and Sculpt.

Galerie St. Etienne, 46 W. 57, May 10: Lovis Corinth. May 15-June 14: Grandma Moses.

Garret, 47 E. 12, May 31: Wools, Drawings and Prints b. Carl O. Podszus and Robert B. Rogers. June 2-Sept. 15: Group Show.

Grand Central, 15 Vanderbilt Ave., May 16: 3 Women Sculptors.

Grand Central Branch, 55 E. 57, May 10: Ptg. by Anthony Thime.

Grolier Club, 47 E. 60, June 1: Iconography of American Industry.

Hunter College, May 5-25: War's Toll of Italian Art (AFA).

Kleemann, 65 E. 57, May 10: Albert Urban. May 12-31: John Ferren. June-Indef.: Reyes.

Kootz, 15 E. 57, May 17: Ptg. by Robert Motherwell. May 19-June 7: Introduction to 4 New French Painters. June 9-28: Small Ptg. by Carl Holty. Tempera b. Byron Browne.

Kraushaar, 32 E. 57, May 10: Ptg. by Esther Williams.

Laurel, 48 E. 57, May 3: A. S. Baylinson. Drawings. May 5-17: Eloisa Bode. Ptg. May 19-June 7: Wool Group.

Midtown, 605 Madison Ave., May 16: Ptg. by Lenard Kesten.

Mortimer Levis, 16 W. 57, May 10: Oils by Virginia Berresford. May 12-June 6: Finger Ptg. by Ruth Faison Shaw. Summer: Group Show.

Maebeth, 11 E. 57, May 10: Whistler Ptg. Wools. Pastels and Drawings. Summer: Group Exhib. Oils and Wools b. Contemp. Amer. Artists.

Milch, 108 W. 57, May 10: Pastels of Charleston by Hobao Pittman. Summer: Ptg. by Selected Amer. Artists.

Metropolitan Museum of Art, Fifth Avenue at 82nd St. May 4: Prints of Medical Interest. June 1: 26th Ann. National Exhib. of Advertising & Editorial Art. Indef. Renaissance Drawings and Prints. The Costume Institute Opening Exhib. Junior Mus. Exhibs. At the Cloisters. Medieval Monuments in World War II.

Museum of Modern Art, 11 W. 53, May 4: Large Scale Mod. Ptg. June 1: Drawings from the Mus. Coll. June 1: Taliesin and Taliesin West. Printed Textiles for the Home.

National Academy of Design, 1083 Fifth Ave., May 21-55th Ann. Exhib. Nat'l Assn. of Women Artists.

National Serigraph Society, 38 W. 57, May 17: 8th Ann. Nat'l Serigraph Soc. New Prints. May 19-June 15: Ptg. by Printmakers. June 16-July 5: Marie R. MacPherson. Louis Bunce. One Man Shows.

Yeshouse, 15 E. 57, May 15: Julie M. DeForest.

New York Historical Society, 170 Central Park W., May 15: The Historic Hudson in Prints, Ptg. and Photos. May 31-July 15: 250th Anniversary of Trinity Church. July 31: Illustrations from Amer. Weeklies, 1850-1900. June 3: July 31: Recent Accessions.

Niveau, 63 E. 57, May 10: Raisa Robbins. New Ptg.

James O'Toole, 24 E. 64, May 5-21: Sculpt. by T. Frelinghuysen. June 3-28: Views of Paris. Wools by Guy D. Nivrae.

Betty Parsons, 15 E. 57, May 10: Charles Owens Ptg.

Passedoit, 121 E. 57, May 31: Group Exhib.

Perls, 32 E. 58, May 17: Carol Blanchard. Recent Ptg. May 19-June 7: Tschachsoos. Recent Graphic Work. July 9-July 3: The Season in Review. July 7-Sept 13: Summer Group Show.

Riverside Museum, 310 Riverside Dr., May 18: 50 Women Artists of Canada.

Rosenberg, 16 E. 57, May 10: 20th Cent. French Ptg.

Scalamandre Museum of Textiles, 63 E. 52, New Museum Open Mon-Fri. 9-5, Admission Free. 1st Exhib., the May 20: 3 Centuries of Silk Lamps.

Bertha Schaefer, 32 E. 57, May 17: Siv Holme. May 1-June 14: Group Show.

Schoenemann, 73 E. 57, May 1-31: Old and Mod. Art. Sculptors Gallery, Clay Club Sculpture Center, 4 W. 8. May: Contemp. Amer. Sculpt.

E. and A. Silberman, 32 E. 57, Permanent: Ptg. by Old and Mod. Masters and Early Objects of Art.

Staten Island Museum, 75 Stuyvesant Place, May 7: Exhib. by Staten Island Artists. May 17-June 15: Exhib. of Ptg. and Crafts by the Norwegian Arts & Crafts Club. July Aug. 31: Exhib. of Old Prints of Staten Island from the Mus. Coll.

Weyhe, 794 Lexington Ave., May 21: Ptg. by Aline Lieberman. May 26-July 26: Summer Group Exhib.

Whitney Museum of Art, 10 W. 8, May 29: Ptg. by Ralph Blakelock (1847-1919).

Wildenstein, 19 E. 64, May 7-31: Maurice Sterne. Chan Orloff.

Willard, 32 E. 57, May 24: Ezio Martinelli. Recent Ptg. and Drawings. May 27-June 21: Group Show.

NORFOLK, VA. Norfolk Museum of Arts and Sciences. May 4-24: Prints by Members of the Nat'l Assn. Women Artists. Norfolk Photog. Club Ann. May-Sept. Norfolk Art Corner, Exhib. of Members Work.

(Continued on page 216)

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SUMMER EXHIBITIONS (Continued)

NORMAN, OKLA. *University of Oklahoma, Museum of Art*, May 1-15: John O'Neil, May 15-30: Art Students' Work.

NORTHAMPTON, MASS. *Smith College Museum of Art*, May 10-30: Pioneers of Mod. Art in Amer. (AFA).

OAKLAND, CALIF. *Mills College Art Gallery*, May 16: Theodore Polos, Pigs and Wools. John Guthmann, Photos. The Face of the Orient; Houses U.S.A., 1607-1946. May 21-June 8: Ann. Exhib. of Student Work. *Oakland Art Gallery*, May 4: Pigs by Rene Weaver. Exhib. by the Print Makers Soc. of Calif.

OVERLIN, OHIO. *Allen Memorial Art Museum, Oberlin College*, May 10: Contemp. Amer. Ptg. May 10-30: Fine Arts Under Fire (LIFE). June-July: Work by Students in the Dept. of Fine Arts. Wools, Butler Art Institute.

OKLAHOMA CITY, OKLA. *Oklahoma Art Center*, May 11: One Man Show, Charles Blackwood. May 4-25: PSA Prints. May 4-June 1: Sculpt., Joe Taylor. May 18-June 3: Okla. Portrait Painters Club.

OLIVET, MICH. *Olivet College, School of Fine Arts*, May 9: Josef Albers. May 9-23: Chicagoland Prize Homes. May 23-June 7: Student Exhib.

OMAHA, NEB. *Joslyn Memorial Art Museum*, May 4-30: Jac Hines. 8th Ann. Exhib. Lens and Shutter Club. June 1-27: Encyclopedia Britannica Exhib. June 10-30: Fine Arts Under Fire (LIFE). July 6-Aug. 1: San Francisco Bay Region Group. July 6-31: Frank Sapousek. Aug. 3-24: Figari Pigs. Aug. 3-29: 3rd Ann. Omaha-Council Bluffs Exhib. Sept. 2-30: Walt Kuhn.

OXFORD, MISS. *Mary Buie Museum*, May 27: Etchings and Lithographs. Ann Goldthwait. Wools, Mrs. Rossman.

PHILADELPHIA, PA. *The Pennsylvania Academy of Fine Arts*, May 4: Oils by John Lear. May 6-18: Illust. by Edward Shenton. May 22-June 8: Exhib. of Students' Competitive Work. May 20-June 1: Oils by Mary Townsend Mason. June 3-15: Oils by Albert Serwazi. June 5-25: Pigs Looted from Holland. *Philadelphia Art Alliance*, May 4: Memorial Exhib. of Horace Pippin's Work. Hand-Screened Wall Paper. Sculpt. and Pigs by William Swallow. May 6-June 1: Pennsylvania Guild of Craftsmen. Photos by Mary Jacobson. May 13-June 1: 7 Oil Painters. *Philadelphia Museum of Art*, May 25: Troubled Waters. May-Sept.: Masterpieces of Philadelphia Private Coll. *Philip Ragan Associates*, May 7: Pigs by Doris Maxim. May 14-June 11: Pigs by Herman Klein. June 18-July 16: Pigs by Robert Taylor. July 23: General Exhib.

Print Club, May 8-20: Exhib. of Prints from the Print Club Permanent Coll. May 14-30: Work by Junior Members of the Print Club. May 23-June 8: Prints. Two Man Show.

PITTSBURGH, PA. *Carnegie Institute, Department of Fine Arts*, May 4: French Portrait Engravings by Robert Nanteuil (1623-1678) and Jean Morin (1590-1650). Lithographs by Benjamin Kopman.

PITTSFIELD, MASS. *Berkshire Museum*, May 1-31: Eaton Paper Corporation, Decorative Leather for the Home. Photos by Dr. Louis Schiller. May 8-31: 3rd Ann. Conservation Exhib. by Children of Berkshire County. June 7-29: Works by Marguerite Castaing. June 1-29: Photos, Haydn Mason.

PORTLAND, ME. *Sweet Memorial Art Museum*, May 25: 48th Ann. Photog. Salon. May 29-June 22: Ann. Exhib. School of Fine and Applied Art. June 8-29: Students' Exhib. School of Fine and Applied Art. July 1-27: Boston Soc. of Painters in Wool.

PORTLAND, ORE. *Portland Art Museum*, May 22: Northwest Coast Indian Art. May 7-28: Mendez Prints. May 23-June: Art School Ann. Exhib. May 1-31: Prints by Rockwell W. Carey.

POUGHKEEPSIE, N. Y. *Vassar College*, May 31: C. K. Chatterton, Retrospective Exhib. of Pigs.

PROVIDENCE, R. I. *Museum of Art, Rhode Island School of Design*, May 18: 20th Cent. Abstract Pigs and Sculpt.: Coll. of Lois Orswell. 20 Pigs from the New York Art Market and the Mus. Coll. May 4: Exhib. and Sale of Work by Students. 100 Best News Photos from Providence Journal. June 2-Aug. 15: 68th Ann. Exhib. of Work by Students. *Providence Art Club*, May 11: Asa G. Randall. May 13-25: Camera Club of R. I. May 27-June 8: 18th Members Exhib. June 10-Indef.: Summer Show.

QUINCY, ILL. *Quincy Art Club*, May 18-June 8: Drwgs, Pastels and Wools by Diego Rivera (AFA).

RACINE, WIS. *Charles A. Wustum Museum of Fine Arts*, May 11: Semi-Antique Rugs from Asia Minor (AFA). May 11-June 8: Art-Racine Public Schools.

RALEIGH, N. C. *State Art Gallery, State Library Building*, May 5-20: Student Art Work from Raleigh Colleges. May 27-June 27: Pigs by Theo Hios. July 2-31: Prints by Claire Leighton.

READING, PA. *Public Museum and Art Gallery*, May 4-June 1: Joint Photog. Exhib. of Reading Camera Club and Berks Camera Club.

RICHMOND, IND. *The Art Association*, May 5: Senior and Junior High School Exhib. Summer: Permanent Coll. on View.

ROCHESTER, N. Y. *Memorial Art Gallery*, May 2-June 1: 1947 Rochester Finger Lakes Exhib. June 6-30: Rochester Camera Club Ann. Members' Show. July-Oct. 1: Permanent Coll. of the Gal.

ROCHESTER, MINN. *Rochester Art Center*, May 4-16: Swedish Arts and Crafts. May 18-30: Rochester Camera Club Ann.-Salon. May 26-June 8: Professional Finger Pigs.

ROCKFORD, ILL. *Rockford Art Association*, May 5-June 14: 10th Ann. Craft Exhib. June 15-July 7: 24th Swedish-Amer. Art Exhib. July 7-Aug. 4: Pigs by Sara Hess. Exhib. of Work from Mod. Etchers Group.

ROCKPORT, MASS. *Rockport Art Association*, Summer: New Group Exhibs.

SACRAMENTO, CALIF. *E. B. Crocker Art Gallery*, May 7-31: Kingsley Art Club Ann. Exhib. May 1-18: Pigs by Peter Winthrop Sheffers. May 1-30: Mod. Prints Loaned by San Francisco Mus. of Art. Original Drwgs by Roi Partridge from Calif. Soc. of Etchers.

ST. LOUIS, MO. *Carroll-Knight Gallery*, Summer: Work of French, English and American Painters.

ST. PAUL, MINN. *Hamline University*, May 1-31: One Man Show, Jacob Lawrence. Rembrandt Etchings. May 15-June 9: Ann. Students' Exhib.

SAN ANTONIO, TEX. *Witte Memorial Museum*, May 11-31: 17th Ann. Local Artists Exhib. June 8-30: Student Exhib. San Antonio Art Institute.

SAN DIEGO, CALIF. *Society of Fine Arts Gallery*, May 30: Daumier Prints. Merrell Gage Sculpt. May 1-25: Southern Highlanders. Michelson Pigs. May 1-30: Internationally Famous Coll. of Original Etchings and Lithographs.

SAN FRANCISCO, CALIF. *San Francisco Museum of Art*, May 4: Mod. Jewelry Design (MOMA). Temptation of St. Anthony (AFA). May 11: New Photog. May 18: Arthur Dove Pigs. May 1-June 1: 14 Americans (MOMA). May 17-31: Children's Exhib. June 3-22: Lipschitz: Prometheus. June 18-Aug. 15: Henry Moore (MOMA). June 3-22: Landscape Real and Imaginary (MOMA).

SAN MARINO, CALIF. *Huntington Library and Art Gallery*, May 15: Thackeray's Vanity Fair. Amer. in Maps, 1503-1600. Eng. and Amer. Bookplates of 3 Cent.

SANTA FE, N. M. *New Mexico Art Gallery*, May 1-15: Ann. Exhib. Students of U. S. Indian School in Santa Fe. May 16-31: Laura Gilpin-Photos of Yucatan. James Humatewa, Indian Artist. Santa Fe High School Students of Joseph Bakos. Exhib. by Santa Fe Stamp Coll. Club.

SARATOGA SPRINGS, N. Y. *Skidmore College*, May 8: Faces and Figures. Portraits in Pig and Sculpt. (MOMA). May 12-22: Work of Senior Art Majors. May 28-June 15: 25th Anniversary Exhib. June 15-Sept. 25: Selection of Student Work.

SEATTLE, WASH. *Henry Gallery, University of Washington*, May 1-June 1: Raymond Hill Pigs. Children's Pigs. June 1-Indef.: School of Art Exhib.

Seattle Art Museum, May 4: Thomas Eakins Centennial. Seattle Intern'l Exhib. of Photog. Pigs by John O'Neil. May 8-June 1: Pigs by Lyonel Feininger. Pigs by Eustace Ziegler. 7th Ann. Exhib. of N. W. Wool Soc. Wools by Seattle High School Students. Photos of Alaska by Stephen Rychlew.

SOUTH HADLEY, MASS. *Friends of Art, Mount Holyoke College*, May 9-June 9: Pigs by Doris Rosenthal.

SPRINGFIELD, ILL. *Illinois State Museum*, June 5-Sept. 15: Eskimo Art and Archaeology.

SPRINGFIELD, MASS. *George Walter Vincent Smith Art Gallery*, May 17: Artists Look Like This. Arnold Friedman. May 24-June 1: Drwg Class Exhib. May 18-June 8: Illustrated Oxford Almanacs. June 19-July 8: P.S.A. 100 Print Salon. 11th Ann. June 10-30: Peiping.

Springfield Museum of Fine Arts, May 4-June 1: Ann. Spring Purchase Exhib.

STANFORD UNIVERSITY, CALIF. *Thomas Welton Stanford Art Gallery*, May 4: Faculty and Student Graphic Art Dept. May 5-25: Coptic Textiles. May 27-June 15: Political Satire in 18th Cent. England. June 17-July 6: Houses of Frank Lloyd Wright. July 8-27: 35 Serigraphs.

SYRACUSE, N. Y. *Syracuse Museum of Fine Arts*, May 19: Associated Artists of Syracuse Ann. Syracuse Print Makers. May 21-June 17: Intern'l Photo Salon. Daubers' Club Exhib. May 22-June 15: Intern'l Photog. Salon. May 22-June 15: Daubers' Club of Syracuse Exhib.

TOLEDO, OHIO. *The Toledo Museum of Art*, May 4-25: Omondaga Silks Designed from Amer. Pigs. Selected Japanese Prints. 29th Ann. Exhib. of the Work of Toledo Artists. June 1-Aug. 24: 34th Ann. Exhib. of Selected Amer. Pigs.

TOPEKA, KANS. *Mulvane Art Museum, Washburn Municipal University*, May 4-Sept. 30: Ann. Exhib. of Work by Students.

TULSA, OKLA. *Philbrook Art Center*, May 6-June 15: 7th Ann. Oklahoma Artists. June 17-Oct. 5: 2nd Ann. Nat'l of Amer. Indian Ptg. July 8-Aug. 30: Pigs by Weinold Reiss. Sept. 2-Oct. 5: Philbrook's Own Coll.

UNIVERSITY, LA. *Art Department, Louisiana State University*, May 15-30: Student Exhib.

URBANA, ILL. *University of Illinois, College of Fine and Applied Arts*, May 1-19: Champaign-Urbana Camera Club. May 22-Summer: Student Work.

UTICA, N. Y. *Munson Williams Proctor Institute*, May: 6th Ann. All-Utica Flower Show. Exhib. of Student Work. School of Art Classes. Sculpt. William Zorach. Pigs by George Picken and Edward Hopper.

WASHINGTON, D. C. *Corcoran Gallery of Art*, May 11: 20th Biennial Exhib. of Contemp. Amer. Oil Pigs. May 15: Wool by Washington Artists. May 25-June 15: Significant War Scenes by Battlefield Artists (AFA). *Howard University Gallery*, May 2-30: Exhib. of Pigs (May Festival). June 2-Sept. 30: Student Show. *Library of Congress*, May 1-Aug. 1: Nat'l Exhib. of Prints (AIGA). May 7: 50 Books of the Year (AFA). June-Aug.: 100th Anniversary Utah Pioneers. May 12-June 7: Trends in Library Architecture. June-Aug.: Recent additions to the Rosenwald Coll.

National Gallery of Art, May: Woodcuts, Lithographs and Etchings by Paul Gauguin and Edvard Munch. Rosenwald Coll. Indigenous Art of the Americas: The Robert Woods Bliss Coll.

Phillips Memorial Gallery, May 4-26: Recent Pigs by John Gernand.

WATERVILLE, ME. *Colby College*, May 10-June 1: Pigs and Sculpt. by Faculty and Visiting Artists of Skowhegan School of Pig and Sculpt. June 17: Mod. Amer. Homes (MOMA).

WELLESLEY, MASS. *Wellesley College Art Museum*, May 5: 75 Latin American Prints. May 6-20: Planning the Mod. House. May 13-27: Picasso, Matisse, Klee, Rouault. May 22-June 12: Objects as Subjects. 6 Interpretations in Bronze. June-Sept.: Students' Work.

WESTFIELD, MASS. *Westfield Athenaeum*, May 11: Wools. May 12-June 2: 19th Cent. Ptg.

WICHITA, KANS. *Board of Park Commissioners, City Building*, May 7: Wichita Artists Guild. May 16: Decorative Arts—Ceramic. May 18-31: 4th Intern'l Photog. Salon. June 15-30: The Incas (LIFE).

Wichita Art Association, May 11-30: Germantown Color Prints. Betty Duckerson, Zona Wheeler. May 11: Lillian Simpson Pigs. June: John Brown.

WILLIAMSTOWN, MASS. *Lawrence Art Museum, Williams College*, May 16: 6 Interpretations in Bronze. May 12-26: Pigs Looted from Holland.

WILMINGTON, DEL. *Society of Fine Arts, Delaware Art Center*, May 11: Art Work by Children of Delaware Private Schools. May 18-June: Portraits of Delawareans Who Participated in World War II.

WINTER PARK, FLA. *Rollins College, Morse Gallery of Art*, May 18-31: Senior Student Exhib. May 15: Pigs from Central Florida.

WOODSTOCK, N. Y. *Rudolph Galleries*, May 1-31: Exhib. of Mobiles. Sculpt. and Drwgs.

WORCESTER, MASS. *Worcester Art Museum*, June 1: Winthrop Chandler, Contemp. Photog. Silver, Eng. and Amer. May 1-June 15: 18th Cent. Amer. Prints from the Goodspeed Coll. May 26-June 30: Pigs by Students in the Worcester Art Mus. School.

YOUNGSTOWN, OHIO. *The Butler Art Institute*, May 25: 8 Syracuse Watercolorists. May 1-June 22: Ann. Spring Salon. May 28-June 22: One Man Show, Samuel Salko. May 21-June 22: Abbott Laboratories, Army Medicine.

ZANESVILLE, OHIO. *Art Institute*, May 1-31: 6th Ann. Arts and Crafts Show.

OPPORTUNITIES

NATIONAL

2ND NATIONAL OF AMERICAN INDIAN PAINTING. *PHILBROOK ART CENTER, TULSA, OKLAHOMA.* June 17 to October 5. Open to all artists of North American Indian or Eskimo extraction. Mediums: Watercolor, tempera, pastel, crayon, oil, etc. Jury. No Fee. Awards. Entry cards and entries due June 2, 1947. For information write to Bernard Frazier, art director.

THE JOHN F. AND ANNA LEE STACEY SCHOLARSHIP FUND FOR ART EDUCATION. "To foster a high standard in the study of form and color and their expression in drawing, painting, and composition . . . open to American citizens and to both men and women, single or married, irrespective of race, creed or color . . . age limit is between 18 and 35 years, but in exceptional cases and at the discretion of the Committee of Selection, the age limit may be extended." Letters of reference and a written general plan of the candidate's aims are required. The appointments will normally be for one year, and the amount of \$1500.00 for the year of 12 months, payable in quarterly installments. Photographs of candidate's work should first be submitted to John F. and Anna Lee Stacey Scholarship Committee of Otis Art Institute, 2401 Wilshire Boulevard, Los Angeles 5. Send for Application Blank for specific information.

GRADUATE FELLOWSHIPS in painting, sculpture, graphic arts, art education, design and art history for the academic year 1947-48. For further information write Ralph L. Wickisher, Department of Fine Arts, Louisiana State University, Baton Rouge, Louisiana.

JEFFERSON NATIONAL EXPANSION MEMORIAL. An open architectural competition "to select an architect to be recommended to the Department of the Interior for ultimate employment as designer of the Jefferson Memorial." Open to all architects who are citizens of the United States of America. Jury. \$125,000 in prizes. For application blanks and further information write to George Howe, Professional Adviser, The Jefferson National Expansion Memorial Competition, Old Courthouse, 411 Market Street, St. Louis 2, Missouri.

2ND ANNUAL PRINT CLUB COMPETITION AND EXHIBITION to be held at Associated American Artists, 711 Fifth Avenue, New York City, from June 16-July 15, 1947. Media: only original works in the fine print media. Prizes. Jury. Last day for receiving work will be May 24. For entry card and further information write to Print Competition, Associated American Artists, 711 Fifth Avenue, New York 22, N. Y.

FRA ANGELO BOMBERTO FORUM OF ART, Whistler Birthplace, Lowell, Mass. For new styles ignored by modern monopoly. First send one-page typed explanation of the creation. Invitation to exhibit may follow. Fee, \$5. For further information write to John G. Wolcott, 23 Fairmount St., Lowell, Mass.

REGIONAL

4TH ANNUAL SCULPTURE EXHIBITION. Walker Art Center, Minneapolis, Minn. July 1-August 3, 1947. Residents of Iowa, Nebraska, North Dakota, South Dakota, Wisconsin, Minnesota are eligible. Jury. Prizes. Entries due no later than Monday, June 2, 1947. For further information write to William M. Friedman, Assistant Director, Walker Art Center, Minneapolis 5, Minn.

1ST ANNUAL REGIONAL PAINTING AND PRINTING ANNUAL, 1947. The Walker Art Center, Minneapolis, Minn. August 21 through September 28, 1947. Entries due July 15. Residents of Iowa, Nebraska, North Dakota, South Dakota, Wisconsin and Minnesota are eligible. Jury. Prize. For further information write to William M. Friedman, Assistant Director, Walker Art Center, Minneapolis.

MID-VERMONT ARTISTS 9TH ANNUAL SUMMER EXHIBIT. June-August, at the Art Gallery, Rutland Free Library. Entries due May 15. Fee \$2. Jury. For entry blanks write to Katherine King Johnson, Meadow Brook Farm, Rutland, Vermont.

MICHIGAN WATER COLOR SOCIETY FIRST ANNUAL SHOW. June 28-July 27. Russell A. Alger House of the Detroit Institute of Arts. Open to Michigan watercolorists; transparent and opaque methods. Entry fee \$1 per painting for non-members. Two entries per artist. Entry cards due May 19. Deliver paintings to Detroit Institute of Arts by May 31. For further information or entry cards write Mary Jane Bigler, Secretary, 1677 Rosemont Road, Detroit 19, Michigan.



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